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THANKS TO THE UNIVERSITY OF ROCHESTER SCN IS ABOUT TO BE NOTICEABLY IMPROVED: SEE ITEM 76.

(60) Robert B. Hinman. ABRAHAM COWLEY'S WORLD OF ORDER. Harvard Univ. Press, 1960, 383p, \$6.75.—In my judgment this study will go down in history as one of the great works of scholarship, as the most significant contribution to the understanding and appreciation of seventeenth-century poetry and sensibility made in 1960. Certainly its significance extends far beyond Cowley.

Robert Hinman's achievement almost deserves to be called miraculous, for most scholars, if they read Cowley at all, do so out of a sense of duty and find him shallow, narrow, cold, and a bore; and as for the non-scholars, Pope's question is apt: "Who reads Cowley?" In my own case, I approached this volume fully convinced that no one could possibly make me like Cowley or find any real interest in his poetry. Only one consideration inclined me to entertain the possibility that there was greatness in his poetry—the fact or alleged fact that Milton, Dryden, and their contemporaries had exalted Cowley as a great poet; but I had shrugged off their adulation as a mere aberration of taste comparable to the Victorians' admiration for Baileys' *Festus*. Having read Hinman's book, indeed long before I finished it, I learned that Cowley is a fascinating, delightful, imaginative, deservedly honored poet, admittedly not to be ranked with Shakespeare and Milton, but entitled to a place beside Sidney, Marvell, Herrick, and Arnold.

Not only does Hinman rehabilitate Cowley; he also shows that Cowley assimilated the new science and touched it with poetic imagination so as to present a harmonious universe in which the circle was NOT broken, in which sensibility was NOT dissociated; it was the universe of the New Science, but still a magic and wonderful one, rich in correspondence, not remote from God but expressive of Him. Sprat was right to hail Cowley's inspired poetic revelation that divine spirit and phenomenal reality are aspects of one mighty harmony: "Cowley's imagination creates order such as God expresses in the celestial motions; it is generative like the sun. His Promethean verse brings the immortal flame from heaven. Cowley's searching wit has discovered new sources of imagery, has enunciated new poetic truth. . . . Earth and heaven, matter and spirit, human and divine love, science and religion: all come together in works of art that inspire exhilaration and awe. These are the feelings we are accustomed to have when we read Milton. If we do not experience them in more modified form

when we read Cowley, it is not because he did not do his best to evoke them, nor even because many of Cowley's poems cannot arouse them in modern readers. Cowley can still be a rewarding poet. He still has something to say to the modern mind, and he frequently says it in words that can still produce some of the excitement Sprat and his contemporaries knew."

Such are the concluding words of Hinman's text: they reveal how well he writes and how modest and cautious are his claims. In my opinion, he understates the greatness of his achievement.

The clue to a proper understanding and appreciation of Cowley's poetry is relatively simple: modern readers have missed his meaning primarily because they have not applied to his work—as they have to the work of Donne and Milton—the knowledge of seventeenth-century thought accumulated by modern research. The application of that knowledge reveals that "the principal appeal of his poetry is philosophical—not versified philosophy, but a philosophical attitude vitalized through metaphor."

One illustration will not suffice; but we lack space for more. Instead of wailing in hyperboles about all coherence gone, Cowley resorted to the concept of antiperistasis, "a widespread and perfect demonstration that God prevents chaos." When two opposed and equal qualities meet, instead of cancelling each other out, one preserves, develops, even intensifies its opposite: contrary forces support and reinforce each other, sometimes displaying God's power in terrifying ways, but also displaying his sustaining love:

By repercussion Beams engender Fire,

Shapes by reflexion shapes beget;

The voice it self, when stopt, does back retire,

And a new voice is made by it.

Thus things by opposition

The gainers grow; . . . ("Echo," ed. Waller, p.108)

"That is," comments Hinman, "warm and fluid sunbeams, striking cold and hard earth or cold and hard burning glass, are driven back upon themselves. They do not cool, as a result of this reflection, but gain heat. The image transmitted by tenuous light is doubled when the light reaches the unyielding solidity of the mirror. The airborne motion that Galileo had shown sound to be encounters a motionless object and is duplicated or amplified. Were it not for antiperistasis, the world would be cold, dark, and silent. In this harmonious universe of correspondences and contraries balanced by divine love Cowley discovered and described human love. Love is a reality, even when unrequited and frustrated by human beings; it may be even more in evidence under such conditions, just as in seeming barrenness one finds the most striking evidence of the divine love that preserves life in nature through antiperistasis."

What new-found Witchcraft was in thee,  
With thine own Cold to kindle me?

This is only a slight, minor, and truncated illustration of what Hinman does. Most of the analyses of poems are too complex for SCN's space—though they are always lucid. And he goes far beyond such analyses to illuminate MILTON's justifications of the ways of God, to examine the influence of BACON and HOBES on Cowley's concept of poetry, to greatly extend our knowledge of what IMAGINATION meant in the seventeenth century; and to explain the nature of Cowley's world of order.

(61) IMAGE AND MEANING: METAPHORIC TRADITIONS IN RENAISSANCE POETRY, by Don Cameron Allen. Baltimore: The Johns Hopkins Press, 1960, viii + 175 pp. \$4.—The eight essays in Prof. Allen's latest book are, as the author announces in his introduction, "experiments in reading learned poems." His intent is neither "to explain how the poet wrote the poem or how a contemporary read it," for he is convinced that such attempts at reconstructing the poetic experience, either of creation or of appreciation, are vain. It is rather to read the poem "in terms of its poetical antecedents," of the tradition out of which the images used by the poet derive. What this book does

endeavor to show is the literary background of each central image, its origins & history prior to its appearance in the poem under consideration, & hence its probable meanings & the suggestions of meaning it may have conveyed to the author & his original audience. Of the eight poems considered, six are from the 17C; the other two are by Spenser. They are, in order of discussion, "The March Eclogue" of The Shepheardes Calender, "Muiopotmos, or the Fate of the Butterfly," Shakespeare's The Tempest, George Herbert's "The Rose," Lovelace's "The Grasse-Hopper," Marvell's "The Nymph Complaining of the Death of Her Faun" & "Upon Appleton House," & Henry Vaughan's "Cock-Crowing."

Out of the history of the focal images of each work come a number of new insights & critical revaluations. "The March Eclogue," labeled by Prof. Allen as "the attempt of a young poet to understand the nature of love," derives from Bion's graceful & much-imitated first eclogue about the boy bird-catcher who is surprised by his first glimpse of winged Eros. Spenser's is a melancholy tale in which Thomalin, a more mature stalker of birds than Bion's lad, is wounded by Cupid at the outset of spring and lives on in "winter sorowe." The image, along with a number of its concomitants, is traced through later Greek literature, through the Roman elegiac poets Tibullus & Propertius, through Dant, Petrarch, DuBellay, especially Ronsard, & finally Gooe to its eventual appearance in "The March Eclogue." How the "old farmer" of Bion who warns the boy that Eros is a "bad bird" and one to be avoided becomes the saga (or sorceress wise in the ways of love) of the elegists & Ronsard; how the old ploughman, the shepherds & witches come to symbolize Anteros, the half-brother of the god of love whom later ages regarded as his opponent; how the triumphant cruelty of Eros & the long roll of martyrs of love led Christian ages to conceive of him as a fallen angel—all lead to the disappointed "anti-eroticism" that prevails in this & Spenser's other eclogues dealing with love. In "Muiopotmos," the tradition behind the central image "enables us to discover a moral meaning" in a poem that appears upon first reading "delicate in fancy" & as playful an exercise as "Virgil's Gnat." Spenser draws upon & combines two myths; his handling of them is a clue by which the reader may discover moral meaning, instead of finding only mock heroics, in a poem treating the encounter between a spider & a butterfly. By studying what the poet does in crossing the myth of Minerva & Arachne with a compound of those concerning Venus & Astery, Cupid & Psyche, Prof. Allen concludes that the fate of Clarion, the butterfly, is "the fate of the rational soul in a world where Evil & Good contend for domination."

Similar analysis of key images, descending from pagan literature through long Christian tradition, is the dominant method of the subsequent essays. The Tempest centers upon the theme of regeneration through an island vision & consequent awakening to self-awareness. Mingled here with the ancient symbolic motif of reaching an island haven after spiritual storm—the prototype is Odysseus, with such literary & mythological kinsmen as the Argonauts, Ceyx, Aeneas—is the Christian association of islands with holy men, of whom the representative figure is St. John on Patmos. In Herbert's "The Rose," the metaphor is perhaps more complex than any other treated in this volume. In contrast with other 17C poets such as Herrick & Lovelace, for whom the flower represented, as it had for Anacreon, Ausonius, & other classical writers, only the transitoriness of earthly joy & human life, Herbert distills in his poem almost all the traditional metaphorical meanings of the rose. If for early Christians the rose, because associated with Bacchus, stood for the deceits of worldly delights, its elixir soon became the symbol of spiritual healing, & the flower itself the symbol of heavenly reward, the Blessed Virgin, the crown of thorns (Christ is himself the mystic rose). Thus, if there is a pagan rose of worldly voluptuousness, Herbert will show the reader a medicinal rose that "is at once Christian & Christ." Lovelace's "The Grasse-Hopper" is shown to incorporate a symbol appropriate for defeated Royalists, for in ancient literature the insect evolved from an Athenian token of high birth to Demetrius' sign of men who have lost out & finally to Horace's representative of the kingdom within the self.

Marvell's two works, because of the complex allusiveness of the poet's language, confront the analyst of his imagery with problems of even greater complexity. Though the search threatens sometimes to become almost another Road to Xanadu for Prof. Allen, he manages to end up with helpful histories of the puzzling central metaphors. By patient tracing of the symbolism of the fawn (or deer), he fairly convinces the reader that the former poem "is not, as critics have said, about kindness to animals, or the death of Christ, or the British Church; on the contrary, it is a sensitive treatment of the loss of first love, a loss augmented by

a virginal sense of deprivation & unfulfillment." "Upon Appleton House," to which the longest essay in the collection is devoted, is "a series of dramatic poems" on a central subject, written in the long tradition of literary praise of a house as "the expression of the character & biography of the great man." The tradition begins with the description of Alcinous' Phaeacian palace in the *Odyssey* & reaches its height among the Romans, especially Statius & Martial, whose poems on the villas of famous men lead to such 17C celebrations of English country houses as Donne's, Carew's, & Jonson's. The essay, however, is concerned mainly with the key images exemplifying Marvell's peculiar use of the tradition in the various sections to dramatize a crucial moment in Fairfax's, his own, & England's destinies.

Vaughan's "Cock-Crowing," because the image, as well as the poem it informs, is somewhat less complex than the others treated, most clearly illustrates the profit of Prof. Allen's method. From Vaughan's overwhelming desire to "rend the veil" & "see light in darkness," the choice of the "bird of light" evolves naturally as a commanding symbol for him. The cock, a creature that instinctively knew the light, had been the pagan symbol of the sun. In the hymns of St. Ambrose & Prudentius, he became "a Christian bird," eventually standing for the Christian man, the priesthood, Christ himself. In the interpretations of Renaissance humanists—Ficino, Pico, Erasmus, Milton—he stood (as had birds in general for primitive man) for the human soul. In this way he becomes a source of comfort to Vaughan, who "frames his prayer according to the text of the creature instinct with light." These essays, in sum, make clearer what a poetic image really is. It is not merely an arbitrarily chosen metaphorical expression; it has rather the sense of something that figures forth cogent meaning. It is, as Sidney would say, a device of language meant to "strike, pierce, & possess the sight of the soul." Prof. Allen achieves his end with admirable grace; he wears with enviable ease vast erudition about classical, medieval, & Renaissance poetry in several languages. And how well he knows the too often ignored Late Latin & early Christian poetic traditions! In the process of explication, he illuminates a number of central symbols & images in the long tradition, both pagan & Christian, of Western poetry as they descended from the Greeks & the early church fathers to become complex & striking metaphors in the works of their literary heirs in 17C England. (Reviewed by LAWRENCE V. RYAN, Stanford).

(62: Abstracts of articles on poets). DONNE. M. E. Grenander. "Holy Sonnets VIII and XVII: John Donne." *BUSE*, IV (1960), 95-105:—Analyzes the two poems as contrasting examples of two instances of Donne's "wit": plain and straightforward reasoning in VIII and symbolism in XVII.—Charles C. Mish.

"MARVELL and the Christian Idiom," by John D. Rosenberg. *BUSE* IV (1960), 152-161:—Analyzes "Clorinda and Damon" and "The Mower against Gardens" to show that by reconciling the classic and sensuous with the ascetic and Christian Marvell has been able within the Christian ethic to associate virtue with vitality.—CCM

METAPHYSICALS. John Crossett. "Did Johnson Mean 'Paraphysical'?" *BUSE*, IV (1960), 121-124:—Longinus like Johnson (who uses his major critical terms in analyzing the Metaphysical Poets), was concerned with limiting the enormous and excessive, which he once called "para physin." Johnson could not use the inkhorn (then non-existent) word *paraphysical*; so he substituted *metaphysical* to express the notion of deviating from nature.—CCM

"John PENKETHMAN's Pseudonymous Plague Works, 1625-1636," by Francelia Butler. *SP*, LVII (Oct. 1960), 622-33:—Identifies the pseudonymous *A Preservative Poem* (1636), an expansion of an earlier prose broadside, *The Cities Comfort*, by "J. Patri-dophilus," as the work of John Penkethman, scrivener. Both works deal with the plague and owe much to THOMAS COGAN's *Haven of Health*.—Wm. B. Hunter, Jr.

Almon Howell. "Augustus Toplady and QUARLES' Emblems." *SP*, LVII (1960), 178-185:—Urges the influence of the Emblems upon some hymns by Toplady, especially "Rock of Ages."—WBH

"The Canon of Sir John SUCKLING's Poems," by L. A. Beaureline. *SP*, LVII (July, 1960), 492-518:—Studies the Suckling canon as to its authenticity; *Fragments Aures* is the unimpeached authority; *The Last Remains* is deeply suspect in at least six cases. Probably two good poems attributed to Suckling should be dropped.—WBH

(63) John Webster's *Borrowing*, by R. W. Dent. Berkeley and Los Angeles: University of California, 1960, 323p, \$5.50. Reviewed by RICHARD HARRIER, New York University:—This attractively designed and printed work is a collection of "all known evi-

## Abraham Cowley's World of Order

*By Robert B. Hinman.* Abraham Cowley has often been shrugged off by students as a dull minor contemporary of Milton, a poet highly overrated in his own day. This refreshing new assessment, by analyzing Cowley's poems and his view of his art in relation to 17th-century ideas in science and philosophy, arrives at an opposite conclusion—that Cowley is a poet fascinating in his own right and nearly indispensable as guide and companion into the stimulating new worlds of thought and art which he and Milton both explored. \$6.75

## Ben Jonson and the Language of Prose Comedy

*By Jonas A. Barish.* "No glasse renders a mans forme, or likenesse, so true as his speech," Jonson wrote in his *Discoveries*. Seeking for Jonson's "likeness" in his language, Mr. Barish analyzes his prose for significant patterns. As individual characters' speech patterns are examined in relation to the plays' dramatic totalities, scrutiny of style expands into interpretation of the whole art of Jonsonian comedy. \$6.50

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dence of Webster's indebtedness for detail" in *The White Devil*, *The Duchess of Malfi*, *The Devil's Law-Case*, *A Monumental Column*, and Webster's *Characters*. Sources and analogues are presented with their relevant passages from the text of the Lucas edition, including Lucas' annotations. There is also a brief appendix on dating and ascription, and an introduction discusses Webster's general habits. Historical sources of plot are not included.

The almost simultaneous appearance of J. R. Brown's edition of *The White Devil* in The Revels series offers one measure of Dent's work. Brown's skill in analyzing Webster's peculiarly pointed style is much greater, and by contrast the introductory essay of Dent's book is weak. In concentrating on detail Dent has thought too little about tone and temperament. One feels especially that he has dismissed Montaigne too easily (p. 42) and that Shakespeare's thematic interests have been neglected. Consider, for example, the importance of Shakespeare's habitually combining lust with murder as illustrated by Kenneth Muir in the Arden *Macbeth*. But the value of Dent's observation and documentation lies elsewhere, and it is real enough. His frequent but scattered discussions of character are cogent, and he makes good distinctions between irrelevant questions and those relevant but neglected. At one point in *The White Devil* (I. ii. 229-231; p. 87) he agrees with Brown on returning to the punctuation of the quartos, and the ensuing discussion is particularly good.

The mass of source materials—direct and indirect—here collected will remain significant for the study of all Jacobean and Caroline drama. For what the critic needs most is a grasp of the commonplaces of the age, both the traditional patterns and the syntactical or dictional habits. Continuous browsing through Dent's book is a good way of developing such a sense of the commonplace and the unusual, and no critic of Webster's work can afford to neglect this means of a thorough grounding.

In arguing for one source against another Dent is usually fair and convincing. But two instances particularly invite counterargu-

ment. On p. 211 Dent illogically denies Webster's use of Tasso, and on pp. 58 and 264 he offers little against Webster's use of Cervantes. The second of these is very important, since it leads to a possible revision of *The Duchess of Malfi* between 1612 and 1623, and the possibility remains a serious issue. But even where disagreement is necessary, Dent's book will be indispensable in all questions about Webster's work.

(64) Since we do not review Shakespeare scholarship, we can only mention two admirably edited books recently received, both in the Arden Shakespeare series: *THE FIRST PART OF KING HENRY IV*, ed. A. R. Humphreys, and *THE POEMS*, ed. F. T. Prince, both published by Harvard University Press, \$4.25 each.

(65) *THE THEATRE OF THE LONDON FAIRS IN THE 18TH CENTURY*, by Sybil Rosenfeld. New York: Cambridge Univ. Press, 1960, 206p, \$5.50:—As the title indicates, this volume centers on 18C plays at fairs, providing a chronological record of performances, an examination of surviving texts & descriptions, & an analysis of what is known about the stages & theatres used. Since audiences were large & actors from the public theatres participated, her account is an important supplement to 18C theatrical history. The limited space of this review is due to the fact that the attention she pays to the 17C is slight, though important.

Henry I's permit for Bartholomew Fair confined it to Aug. 23-25; it persisted throughout the Commonwealth period, not without puppet plays about the patient Grissel, fair Rosamond, & Susanna. Pepys mentions "a ridiculous, obscene little stage-play," *MERRY ANDREW*, 1668: such farces were then known as "operas." But nearly all the known plays until toward the end of the 17C were political squibs.

It was in the late 1690's that actors, idle during the long vacation, saw in the fairs an opportunity to make money. Wm Penkethman led the way with *JEPHTHA'S RASH VOW*, & those who followed are described by Ned Ward: the shows were crude mixtures of fustian and farce. In 1699 Tom Brown noticed the introduction of more elaborate scenic effects.

The earliest known play at Southwark Fair was THE CORONATION OF QUEEN ELIZABETH, a droll (or possibly a puppet-show), put on in 1680. Certainly droll playbills are extant from the reign of William & Mary. May Fair, which dates from 1688, enjoyed players as early as 1696.

Though the material on the 17C is slight it reveals something of popular taste: the preference ran to themes parallel to those of chapbook & ballad, to dramatizations of old tales & biblical stories, but also to topical satirical political subjects. Rosenfeld concludes that popular taste was conservative, that it demanded swift contrasts of marvellous feats and knockabout farce, fustian & slapstick, & that it insisted on an admixture of singing & dancing: "Crude as they are, the drolls . . . preserved elements of an earlier age, whilst in content they helped to retain in the memory of the people the legends which were to fertilize the literature of the romantic movement."

(66) *ETHEREGE & THE 17C COMEDY OF MANNERS* (Yale UP 1957) by Dale Underwood is warmly praised by David M. Vieth (Kansas) in JEGP LVIII (Jan. 1959), 127-131, for its detailed exposition of the libertine tradition—not hitherto conveniently accessible though obviously important for its applicability to other areas of special interest—and for the systematic analysis of Etherege's plays—"the first extensive use of the New Criticism in Restoration literature." The analysis shows that one reason for past misunderstanding of Restoration comedy has been underestimation of its complexities. But the author does not confine himself to the methods of the New Criticism: he deftly combines it with his previously developed hypotheses concerning the libertine tradition. Vieth suggests how Underwood could have illustrated some points more fully from Rochester and suggests that the definition given of the peculiar qualities of Etheregean comedy, particularly its ambivalent tone, amounts to a partial definition of the emerging Augustan sensibility. "The development, which occurred around 1675 and is strikingly evident in Mac Flecknoe, has previously received little critical attention, even though it compares in importance to the final coalescence of the Romantic sensibility in the LYRICAL BALLADS."

(67) *THE EARLY PUBLIC THEATRE IN FRANCE*, by W. L. Wiley. Harvard University Press, 1960, 340p, \$6.75:—This book has everything—readability, vivacity, scholarship, important new information & insights, concise grace, 27 delightful illustrations, and the ability to teach while it delights. Perhaps there is one exception: some comparison with the theatre in England during the period treated—1580 to a little past 1630—would have been welcome.

This was the period in which the theatre as a public institution came into existence in France. Until the late 16C Italian farce-troupes dominated, playing at Court or in public squares. They were in Lyon as early as 1548, but well-organized companies of comedians from Italy seem first to have performed in Paris in the 1570s. By the end of the century, the lover of bellyLaughs, Henry IV was giving them considerable encouragement, & Harlequin & the *commedia dell'arte* became familiar to Frenchmen. Drama in French was more sporadic, though Wiley is able to mention 16C performances by actors who received some recompense for their work in various municipalities, as well as the unpaid actors in college plays such as Jodelle's *CLEOPATRE*, Garnier's *BRADAMANTE* & a tragedy on Cain & Abel. The last took place in Rouen. In order to appease a lady whose son had been left out of the cast, he was allowed to portray "the blood of Abel." In a red bag of crimson satin he rolled on the stage shouting "Vengeance"!

The return of the Jesuits to France in 1603 meant also the return of frequent and excellent staging. They helped to create a public for professionals & deserve fuller treatment than Wiley has given them—chiefly because he depends in the main on a very wide range of printed sources. Since the Jesuit plays rarely reached print, not enough attention has been paid to them. However, the material is there for the finding. For example, this reviewer discovered Jesuit plays in the municipal libraries at Lyons and Chaumont-sur-Marne which have been overlooked by scholars.

Professional French actors began to circulate in the provinces of France after 1550, but it was not until 1598 that Valeran le Conte came to Paris with his "comédiens du roi." The "season," if it may be called such, was a busy one; for in that year the English company of Jehan Schais and also Benoist Petit's troupe acted in Paris. Valleran satisfied popular demand by presenting improvised farces on current amusing episodes, amorous or otherwise; however, his attempt to displace farce with Hardy's more literary plays was not successful. Professional acting was estab-

lished in France by 1615, but the time for Corneilles and Racines had not arrived.

Though the farce players won in the competition against serious repertory, the golden age of farce-players & street entertainers was ended by 1630. Because of the progressive refinement of Parisian theatrical taste, they gave way to the more sophisticated acting of Bellerose, Montdory, etc. After treating these farceurs in detail, Wiley goes on to the life of the professional actor—a hard but not altogether unhappy one which had the satisfaction of conducing to the rise to the level of artistry of 1700. Then follow chapters on the theatrical quarter of Paris: the Hôtel de Bourgogne; & tennis-court theatres. Then a treatment of stage sets: décors in the first years of the public theatre were not opulent, but the notion that there was a serious deficiency in them is unjustified. The audiences were heterogeneous—so rowdy that an iron grill was needed between them and the stage. Court & private entertainments & their great variety also get attention, and also the types of plays & the trend toward clearer terminology devoted to them. From 1589 to 1610, approximately 159 dramatic compositions have left some record. From 1610 to 1617, 45 plays have survived apart from the composition by Hardy: "They are all crude & rough in texture, and have little refinement of verse or situation." Before 1624 some elements of greater elegance begin to appear. The pastoral came into vogue between 1625 & 1628, when tragicomedy began to receive more attention. In 1630-34, 16 pastorals & 37 tragicomedies appeared; tragedy was temporarily in eclipse; and the comedy of manners was beginning.

The final chapter treats Richelieu & reform & thus leads up to the great efflorescence of drama with which we are all familiar: Wiley has most ably provided its historical theatrical background.

(68) *SHAKESPEARE SURVEY, AN ANNUAL SURVEY OF SHAKESPEAREAN STUDY AND PRODUCTION*, 13; edited by Allardyce Nicoll. New York: Cambridge Univ. Press, 1960, 190p, \$5.50:—Since we do not review Shakespearean material in SCN, the nine articles on King Lear and the one on marriage contracts in Measure for Measure, can receive no attention here. But "Tom Skelton—A Seventeenth-Century Jester" by E. W. Ives, falls within our range. It centers on a seventeenth-century oil painting of Tom Skelton in checked costume with various impedimenta of his trade and an explanatory doggerel, and explores its relationship to another picture, called Skelton I, for convenience, which is at Muncaster Castle, where Skelton was originally the fool or "privileged jester." He moved to Haigh Hall with a William Pennington and sat for his portrait about 1660. Skelton I parodies the formal state portrait of a great minister of the crown: the jester grasps a wand of mock office, for example. His costume may be significant for stage fools: a petticoat in which bands of white and blue alternate with bands of white and yellow in a pattern of checks; a white shirt; leather belt; collar outside the coat; red points on the neckband; shoes laced, one with blue, the other with pink; knots of the same color on the hat. Ives discovers such patterned motley in pictures of stage fools and concludes that motley had no regular form: checked, striped, speckled, pied, patched or parti-colored coats were all admissible.

F. P. Wilson treats street cries, their use in drama, and illustrations relevant to them. The volume also contains a note on what seems to be an Elizabethan stage drawing, probably made by Henslowe: what it intends to show is not clear. Richard Hosely argues from "internal" evidence that there was probably not a music room over the stage at the First Globe before 1609; but there may have been one 1609-13.

(69) *HISTORICAL SOURCES AVAILABLE TO 17C AUTHORS & READERS*. Geoffrey Bullough, ed., *Narrative & Dramatic Sources of Shakespeare*. Vol. III: *Earlier English History Plays*. Henry VI, Richard III, Richard II. N. Y.: Columbia Univ. Press, 1960, 538p, \$7.50:—The sources used by the Bard were, of course, ones available to 17C students & writers: hence the pertinence of this volume to SCN. Unfortunately even the fat pages of this volume were not numerous enough to print complete texts of Fabyan, Hall (or Grafton), Holinshed, & Stow for each of the reigns covered, but selections are generous, summaries are able. The contents consist of an essay—a most useful one—on the historical sources available in the 1690s; the general theme (extracted from Hall); & selections from Hall, Holinshed, Geoffrey of Monmouth, and the anonymous *THOMAS OF WOODSTOCK*: these constitute the definite sources. They are supplemented by probable sources: Sir Thomas Coningsby's contemporary account of the Siege of Rouen, 1591; Foxe's *MARTYRS*: Grafton; A MYRRORUE FOR MAGISTRATES; Seneca's *HERCULES FURENS*, Act II, in Jasper Heywood's version; THE TRUE TRAGEDY OF RICHARD III; Froissart; and Daniel's *CIVILE WARS*. Ana-

logues are also provided: T. Nelson's Device for Lord Mayor's Pageant (1590); THE LIFE & DEATH OF JACK STRAW; Thomas Legge's RICHARDIUS TERTIUS (in Latin with English translation); the anonymous ROSE OF ENGLANDE; & CHRONIQUE DE LA TRAISON ET MORT DE RICHARD DEUX, ed. and trans. by Benjamin Williams.

The volume is a worthy successor to its predecessors on the early comedies and the comedies, 1598-1603. Three more volumes will follow.

(70) *FRANCIS BACON: the four-hundredth anniversary of his birth is being celebrated in 1961. Special exhibitions of his works and related literature are being displayed in the libraries of The Francis Bacon Foundation (Claremont, California) and of New York University (Washington Square). Fulton Anderson of the University of Toronto will lecture in California to commemorate the birth. Anderson's new book, FRANCIS BACON: HIS CAREER AND THOUGHT, will probably have been published by the time this issue of SCN is read. It is an augmentation of three public lectures which he delivered several years ago. The Francis Bacon Foundation and the University of Southern California are underwriting the cost of publication through University Publications, Inc.*

The FRANCIS BACON LIBRARY of the Foundation is on the campus of the Associated Colleges of Claremont. Its President, Elizabeth S. Wrigley, describes it as "a little gem of a building in the style of the English Renaissance. The rare book or Bacon room is furnished in early American Colonial, and all the cases are solid oak with leaded glass panes."

In February 1961, The British Council and The National Book League are publishing in their *Writers and their Work Series* (No. 181), a pamphlet, *FRANCIS BACON*, by J. Max Patrick, in which Bacon is interpreted as the supreme English exemplar of the Baroque Man; it is available from the American distributors, The British Book Center, 122 East 55 St., New York 22, for 50¢.

(71) SEVENTEENTH CENTURY PROSE: FIVE LECTURES by F. P. Wilson. Berkeley and Los Angeles, University

of California Press, 1960, 136p, \$3.—The subjects are: A Survey, Robert Burton; Biography; Sir Thomas Browne; the Sermon. Wilson begins with a polite survey of changing conceptions of the external universe, man and his capabilities, and their relations, and then gets in his main concern: "A profitable way of examining the century's prose is to ask what new forms of writing it required and what changes were necessary in old forms." To the new Jacobean age, "so often skeptical, tentative, and self-conscious in its exploration of hidden motives, a new style was necessary, a style that could express the mind as it was in movement, could record the thought at the moment it arose." It appeared in new or relatively new forms—the essay, character, and paradox, for example, but not the novel.

Such is the skeleton around which Wilson builds his first lecture. It is familiar material, and its value lies not in originality but in grace of presentation and in quick critical perceptions and neat summaries: "What has established the supremacy of Earle is the perfection of his form. We read him with expectation because we can never forecast the thought that he will give us or the delicacy with which he will clothe it." The same might be said of Wilson's writing. He also draws attention to what has been largely overlooked; for example, Samuel Butler's "A Small Poet," which ridicules the extreme metaphysical manner.

The treatment of Burton is likewise charming though conventional: nothing is added to what is known about him, but a better brief introduction to the man, the book, and its style could not be found. To the point that one aspect of the 17C break in cultural tradition was the abandonment of old bibliographical tools and their supplanting by new ones, but that Burton came before the break, Wilson could have noted that the break had already begun, and that Burton reveals it: for his use of authorities is rather cavalier: a comparison of the first edition of the *Anatomy* with later ones reveals that frequently an idea began as Burton's own: the "authorities" were not infrequently thrown in later, almost as ornaments—and not always accurately.

The treatment of biography inevitably centers on Walton. Since

## FACSIMILE REPRINTS

HARRY R. WARFEL, GENERAL EDITOR

Anti-Achitophel (1682). Three verse replies to Absalom and Achitophel. Absalom Senior by ELKANAH SETTLE. Poetical Reflections by ANONYMOUS. Azaria and Hushai by SAMUEL PORDAGE. Intro. by HAROLD WHITMORE JONES. \$5.00

CORNWALLIS, SIR WILLIAM. Discourses upon Seneca the Tragedian (1601). Intro. by ROBERT HOOD BOWERS. \$5.00

COTTON, JOHN. Gods Mercie Mixed with His Justice (1641). Intro. by EVERETT H. EMERSON. \$6.00

HALL, JOHN. Paradoxes (1650). Intro. by DON CAMERON ALLEN. \$5.00

JOHNSON, ROBERT. Essaies or Rather Imperfect Offers (1607). Intro. by ROBERT HOOD BOWERS. \$5.00

PERSONS, ROBERT. The Judgment of a Catholick English-Man Living in Banishment for His Religion (1608). Intro. by WILLIAM T. COSTELLO, S.J. \$6.00

REID, ALFRED S., ed. Sir Thomas Overbury's Vision (1616) by RICHARD NICCOLS and Other English Sources of NATHANIEL HAWTHORNE'S "The Scarlet Letter". \$7.50

SPRIGGE, JOSHUA. Anglia Rediviva: Englands Recovery (1647). Intro. by HARRY T. MOORE. \$7.50

WRIGHT, JAMES. Humours and Conversations of the Town (1693). Intro. by BRICE HARRIS. \$5.00

## SCHOLARS' FACSIMILES & REPRINTS

118 N.W. 26th Street

Gainesville, Florida, U.S.A.

this lecture was delivered before the appearance of David Novarr's *The Making of Walton's Lives*, Wilson indulges in the no longer tenable statement that Walton "took pains to make his lives as accurate as possible," a statement which he preserves, though he does draw attention to Novarr's qualifications of such a view, adding them in a later footnote. As a result, the value of the lecture itself is unequal: statements such as the one that the conversations given by Walton are based on what he remembers or has been told give a false impression: Novarr has demonstrated that many of them have little or no sound basis. The treatment of Sprat's *Couley* is more effective.

The best lecture is that on Browne: it begins with a most perceptive analysis to explain why even a couple of short sentences from his pen cannot possibly be mistaken for another's: they reveal a subtle ear for sound values, care for musical phrasing and cadence; a close-packed style; indivisibility of thought and expression; and a prose which is amphibious or ultraquistic—the product of a man equally at home in Latin and English. However, one wonders if the common view—here repeated—that Browne reveals his real self in *Religio Medici* is sound. As we have previously suggested in these columns, the possibility that Browne assumed a persona deserves consideration. Though Wilson indulges in no such speculations, he provides many acute observations; for example: "In the whole of *Urn Burial* I find but two quotations." The reason?—probably because Browne wished to keep the current of his own prose clear and uninterrupted.

It requires no little skill to treat the 17C sermon in twenty-two pages, but Wilson, urbanely but efficiently, manages to treat the taste for them, their infinite variety, dialectic, the rhetoric of Thomas Adams, the attack on Andrew's witty preaching, the movement toward simplicity, and the oratory of North, South, and Barrow. He ends with Tillotson, who has "Every virtue and but one vice, the vice of being dull. . . . By his day the pulpit had been purged of much gross pedantry and windy rhetoric, but it had also been purged of eloquence. The splendor departs as well as the pedantry. What remains is plain, clear, direct, rational, and something hardly distinguishable from the moral essay."

The volume is not intended for the specialist: it may be warmly recommended for the general reader and as introduction to 17C prose literature which should make any intelligent undergraduate truly appreciative of its greatness and charm. It may also serve as a model of English expository prose at its best.

(72) *THOMAS WOTTON'S LETTER-BOOK, 1574-1588*, ed. G. Eland. New York: Oxford University Press, 1960, \$2.00, 96pp:—Izaak Walton gives an account of Thomas Walton in the life of his youngest son. But since the letters themselves have little direct relevance for the 17C, except for background, we can only mention them here. Among them are letters to M. Brooke (encouragement to a young man), Walsingham (plea for preachers at markets), Thomas Cartwright (good wishes—and cash), the Countess of Pembroke (about Rochester bridge); and condolences to Lord Cobham on the death of his son. The contents include a hitherto unprinted ballad, quotations from Bacon's *APOPHTHEGMS* and Ascham's *SCHOLEMASTER*, a reference to Sir Anthony Cooke (not the man he ought to be), good counsel to Somerset, the Lord Protector, use of the word "trade" to mean a manner of life, and a Ciceronian style.

(73) *GODS MERCIE MIXED WITH HIS JUSTICE, OR HIS PEOPLES DELIVERANCE IN TIMES OF DANGER*, by John Cotton. London, 1641. Facsimile Reproduction with Introduction by EVERETT H. EMERSON. Gainesville, Fla.: Scholars' Facsimiles and Reprints, 1958, 135 pp., \$6; reviewed by RUTH MOHL, Brooklyn College:—John Cotton, 1584-1652, Puritan clergyman in England and Massachusetts, was educated at Trinity College, Cambridge, and received a Bachelor of Divinity degree from Emmanuel. He served as vicar in Boston, Lincolnshire, for twenty years. In 1632, when summoned before the Court of High Commission, he fled, with some of his congregation, to Massachusetts Bay, where the community of his choice was called Boston in his honor. He became a leader in the colony and was one of the molders of the Congregational Church. His daughter was the wife of Increase Mather and the mother of Cotton Mather.

The six sermons by Cotton in this facsimile reprint are reproduced, in durable and attractive format, from two copies in the Yale University Library. A prefatory letter by one Matthias Swallowe of London explains that the sermons were delivered in England before Cotton's departure for America.

Enlivened by Cotton's learning and wit, they are explications of such favorite texts, from Revelations, Isaiah, and Matthew, as

those concerning Christ's standing at the door of the heart and knocking, the deliverance of believers from tribulations, the destruction of the thorns and briars in the wheatfield, and the demands of the Pharisees and Sadducees for a sign of Christ's divinity. The prevailing tone of the sermons is one of mercy and forgiveness for those who walk humbly with God and obey His commandments. Occasionally Cotton's strong Protestantism appears, as in his reference to the "poore creatures, that lived in times of darkness, in the daies of Popery, and many of them exercised with deepe tribulations," or in his denunciation of the "strength and authority of the Bishop of Rome." For the student of Milton and other seventeenth-century poets and prose writers such sermons provide considerable understanding of many of the fears and faiths of the time.

In a brief but very helpful introduction, Everett H. Emerson (*Florida Presbyterian College*) analyzes the methods of sermonizing in Cotton's day, compares these sermons with Cotton's other works, and adds a bibliographical note concerning studies of Cotton from 1658 to 1956.

(74) *CONSTITUTIONAL DOCUMENTS OF THE REIGN OF JAMES I, A.D. 1603-1625*, with an historical commentary. By J. R. Tanner. New York: Cambridge University Press, 1960, paper edition, \$3.95, 405p:—Historians are so familiar with the outstanding merits & utility of this compendium that its availability in inexpensive form needs only to be welcomed & applauded. But some mention of its importance for students of literature may be pertinent: combining documents & succinct commentary as it does, the volume is not only useful for the specialist but also as an introduction to the statutes, lawcases, finances, political structures and offices, and political ideas for those unfamiliar with the Jacobean period—a far better & more graphic introduction than is supplied by any general history.

Of particular interest to literary scholars are the texts of Bacon's impeachment trial, 3 of his speeches, & his essay "Of Counsel"; James I on monarchy; Raleigh on impositions; the King's speech on divine right; his declaration of sports; the Directions to Preachers; a variety of documents on Puritanism; and a series of papers on the freedom of speech.

Students of style would also do well to note how frequently & ably this practical prose has the qualities of post-Restoration style.

(75) *THE STATIONERS' COMPANY: A HISTORY, 1403-1959*, by Cyprian Blagden. Harvard University Press, 1960, 321p, \$8; beautifully printed with 13 figures & 8 plates:—It was during the nineteenth century that the Stationers' Company "retired" from the book trade; & since then, chiefly because of the fires of 1940, the book trade itself has generally retired from the vicinity of St. Paul's; moreover a large part of the Company's buildings were destroyed in 1940. But the Hall has been refurbished & the sale of the adjoining site has restored financial security; recent associations with Fleet Street are being fostered, & there is some prospect that, in the years to come, a prosperous Company will once more be of service. Nevertheless, the near to fainéant end of the glorious & complete history woven in the pages of this able piece of scholarship leaves a sense of the melancholy vicissitudes of time's flux.

This is the first complete history of the Company. As would be expected, it ranges over guilds, government interference, copyright, incorporation and changes in organization, servants, accounts, monopolists, the stocks, buildings, minutes, & a million other aspects of the Company's rise, fluctuations, and decline.

The writing of this fine volume was no easy task: 5½ centuries of records, some full, some sparse, some lost, militated against a balanced narrative; & the existence of excellent scholarly treatments of some periods & some aspects of the Company further complicated the choice of what to present. Blagden has triumphed over these problems: in 120 pages, he traces the century from 1557, for which the material in print is considerable—though he augments it richly; "but the next 150 years—roughly from 1660 to 1810—receive almost as much space because they have hitherto attracted little notice." For readers of this journal, chapters VII-IX, the core of the book, are of primary interest. They treat Growth, 1603-1641; the Civil War (without mention of Milton); The Company in the Reigns of the Later Stuarts; Corporation & English Stock Finances; & The Property. The last of these not only continues the exemplary scholarship of the rest but permits some lighter glimpses: for example, in 1656 there was a drive to sell Foxe's *BOOK OF MARTYRS* to raise funds for repairs. In the Great Fire the Company lost everything—except most of its records: the Clerk, with the typical British fidelity of his kind, managed to take most of them to his house in the suburbs—and con-

tinued to make entries as if no disaster had occurred. Some fascinating sidelights on the effects of the Fire are given.

The key point in the 17C history of the Company is that it then missed the great opportunity of becoming, through a rethinking of the copyright problem, a central & essential rallying point for all members of the book trade throughout the century.

(76) The University of Rochester and SCN

PROFESSOR JOSEPH FRANK of the UNIVERSITY OF ROCHESTER will become the Associate Editor of SCN commencing with our next issue.

Dr Frank took both his undergraduate and his graduate degrees at Harvard. He held a Huntington Library Fellowship in 1955-56 and was a Guggenheim Fellow, 1958-59. He has published a variety of scholarly articles ranging from the seventeenth century to "Major Barbara—Shaw's Divine Comedy," *PMLA*, March, 1956. In 1955 Harvard University Press published his masterly volume, *THE LEVELLERS*; and his latest work, *THE BEGINNINGS OF THE ENGLISH NEWSPAPER 1620-1660*, is forthcoming from the same press in 1961.

He brings to SCN, not only sound scholarship but also versatility. During the War he drove an ambulance for the British Eighth Army in North Africa, then served as an Economist with the War Labor Board, and ended as a corporal, in Burma, with the American army. Immediately after leaving college, he worked briefly for a Chicago tabloid, then for a Chicago advertising agency. Other activities and interests include the presidency of English 6 of MLA, presidency of a chapter of AAUP, extensive travel in Africa, India, and Europe; golf and poker, and amateur politics. He has a charming wife and three ebullient children.

The advent of Professor Frank as Associate Editor will be accompanied by considerable change in SCN. For over a decade, your Editor has, with the assistance of loyal abstracters, numerous reviewers, and various departmental editors borne the heavy responsibilities of building up and maintaining SCN, ably assisted by Dr. Herschel M. Sikes of Hunter College, who has resigned from the position of Associate Editor in order to devote himself to his central interest, the Romantic Period. (He is preparing an edition of the letters of William Hazlitt, to be published by Rupert Hart Davis).

SCN will remain an international publication, the official journal of the 17th-century section of MLA and also of the Milton Society; and its columns will continue to publish reviews and abstracts contributed by scholars all over the world. Nevertheless, a publication of this type needs a central corps of workers who are not scattered over too large a geographical area. Accordingly arrangements have been made whereby SCN, at present centered in the English Department of New York University, will have another center in New York State, the English Department of the University of Rochester. SCN will henceforth appear as the joint editorial product of both departments. Our business address will remain as it is at present.

The University of Rochester is generously enabling SCN to satisfy a long-cherished dream of your Editor: to have sufficient money to pay the cost of spacing out our material more attractively. Our general format will remain the same, at least for the present, but references will no longer be cramped, items will no longer be jammed together, and the ampersands and other abbreviations which disgraced our pages will be sent to limbo.

The English Department of the University of Rochester will heighten the quality of SCN with a splendid variety of talents. We shall be honored to add to our masthead the names of David Hadas, Dean McCrea Hazlett, Robert Hinman, R. J. Kaufman, and Kathrine Koller. Their distinctions in scholarship are too numerous to mention at this time; but we draw attention to the latest of them, *ABRAHAM COWLEY'S WORLD OF ORDER* by Robert B. Hinman (Harvard University Press, 1960, 382p, \$6.75), reviewed in this issue.

Our new masthead will list not only our contributors from the Universities of Rochester and New York, but also our other contributors from universities throughout the world.

John Milton

(77) THE MILTON SOCIETY OF AMERICA held its thirteenth annual meeting following a banquet at the Drake Hotel in Philadelphia on 27 December 1960, with Ruth Mohl (*Brooklyn*) in the chair. In her opening words she traced the genesis and history of the Society, paying generous and deserved tribute to its founding fathers, particularly its chief begetter, Don M. Wolfe (*Brooklyn*). She reported that the Society now consists of about 250 members, representing all the states of the Union but two, and including five members in Canada, four in England, and one in India. Approximately one quarter of the members are female. In this connection, Miss Mohl commented that THEY at any rate had a just understanding of Milton's idea of woman. (Although she did not quote the passage, it might be well here to remind readers of the statement in *TETRACHORDON* [Yale ed. II, 589]: "if she exceed her husband in prudence and dexterity, and he contentedly yield, . . . a superior and more natural law comes in, that the wiser should govern the less wise, whether male or female.")

A. S. P. Woodhouse (*Toronto*) was elected as President for 1961, with William B. Hunter, Jr. (*Idaho*) as Secretary and Walter P. Bowman (*American University*) as Treasurer. Dick Taylor (*Tulane*) and William G. Madsen (*Minnesota*) were added to the Executive Committee.

French Fogle (*Claremont*) gave an address of tribute and gratitude to "the good soldiers of Milton scholarship" who were responsible for four of the major projects of the last quarter century, not in order to add to the honors already earned by these critics and scholars, "for they need our praise little more than God needs man's work," but to strengthen the unity of purpose and high standards in Milton studies with their examples.

"The first in point of time and probably of prestige is the Columbia edition of the *WORKS OF JOHN MILTON* under the general editorship of FRANK ALLEN PATTERSON. Some twenty editors participated in the preparation. . . . Nearly 25 years from the inception of the idea, the first four of the eventual 18 volumes appeared in 1931, and the remainder in stately procession, at least one a year, through 1938. These were years of complete dedication and unceasing labor for Frank Patterson—and still the *Index* remained to complete the work. I was privileged to know him during these latter years, and many is the time I've heard him at the end of a long day of indexing groan rather in resolution than despair, 'Nevertheless he so endured.' And Frank Patterson endured to finish a major monument. . . .

"Another product of massive research and deep learning began appearing almost immediately. Volume I of *HARRIS FRANCIS FLETCHER*'s facsimile edition of the poems of Milton was published in 1943, with a second volume in 1945, and the third and fourth in 1948. Based on an almost unbelievable amount of collation—146 copies of PL, 33 copies of the 1645 Poems, 12 copies of *Comus*, 14 of *Lycidas*, etc.—and accompanied by the most minute textual and bibliographical data, the edition assembled 'the necessary materials in print or manuscript, for the study of the authentic texts of all the poems concerned,' and it aimed 'at satisfying the serious student of Milton who desires, above all else, to know exactly what Milton wrote or succeeded in getting printed.' . . . Textual scholars will always remain in Fletcher's debt for having tamed a wilderness which has been death to so many.

"The next year, 1949, saw the emergence of still another impressive product of Milton scholarship with the appearance of Volume I of J. MILTON FRENCH's *Life Records*, which were completed with Volume V in 1958. The work was 'a source book, designed to provide a day-by-day guide to the known facts in the life of a great poet,' within which he attempted 'within the limits of present knowledge . . . to reveal what Milton and the members of his family were doing each year, month, and even day during his lifetime.' Professor French is too learned and humble a scholar to make any claim to finality or perfection. He is well aware that all of the evidence is not yet in; nor is it likely to be in the foreseeable future. But within the limits necessarily imposed on him by the nature of his subject, he has collected a wealth of biographical information to rival the wealth of *Ormus* and of *Ind*. . . .

"A fourth scholarly project, still in process, of monumental proportions, does not need to be recalled. . . . I refer, of course, to the *Complete Prose* under the general editorship of DON M. WOLFE . . . with a corps of editors to rival in numbers, perhaps even in certain qualities, the hosts of fallen angels. The task set—that of placing all of Milton's prose in its intellectual background—is of such scope and scale as to daunt all except the hardiest; but Professor Wolfe has the endurance and the vision and the faith, to resist all discouragement, to keep driving toward that high goal of setting the great bulk of Milton's prose in its intel-

lectual context. The accounts are not all in yet: therefore a final tally is not possible. But for over ten years now, Professor Wolfe has given unstintingly of himself to the work and to others—urging, comforting, aiding, insisting, and persisting. Many as are the hands at work on different parts of the edifice, it will finally be his hands, his heart and spirit which will have done the most to fashion and finish the great design. For what he has already done as well as for what is to come the world of Milton scholarship owes him deep gratitude."

No action was taken on Fogle's tribute to the presence of Ruth Mohl in the President's chair and the female quarter of the membership—that a Mary Powell Auxiliary of the Society be established. Perhaps the Society was fearful of the implications which lurked in a very audible misogynist whisper at one table—"The Guild of Late Departed Saints"!

Arthur Barker, whose "impending translation" from Trinity College of the University of Toronto to the University of Illinois takes place in January 1961, gave the chief address of the evening, a survey of the methods and needs of contemporary Milton scholarship. We hope that our pleas to him to send us the text of his paper will enable us to present its riches in a future issue.

**THE MILTON SOCIETY'S ANNUAL BOOKLET**, issued in connection with the 1960 meeting lists the members' *WORK IN PROGRESS* and is ably edited by William B. Hunter, Jr. Among the projects listed are works on money symbolism in Renaissance poetry; the effect of the Restoration on prose fiction; Milton and the history of the idea of Paradise; Milton in Spanish; a bio-bibliography of Taylor the water poet; the ethical foundations of EIKONOCLASTES; early biographies of Milton; illustrators of PL; Milton and Fuselli; Milton in Early America; Poetry, Poetics, and Alchemy; The Traditional God of PL; Theatre Language; Aesthetic distance in Milton; Milton and divorce; Changes in the DEFENSIO; Milton's Cosmic Concert; and A Puritan Reader.

(78) A review by JOSEPH FRANK, University of Rochester, of Roland Mushat Frye, *God, Man & Satan: Patterns of Christian Thought & Life in PARADISE LOST, PILGRIM'S PROGRESS, & the Great Theologians*. Princeton University Press, Princeton, N.J., 1960, 176p., \$3.75:—This is a pious book, but in one sense it is also satanic, for it is both ambitious &, I think, unsuccessful. Frye traces the "Patterns of Christian thought & Life" in PL & PR, finding in the first a guide to Christian thought, in the second a guide to Christian conduct. To make these patterns more convincing, the author perforates his text with a variety of quotations, ranging from the early church fathers to current existentialists, & thus shows that Milton & Bunyan are traditional, wise, & not out-of-date. But this is Frye's trouble: he displays much energy & ingenuity in order to state the obvious: one closes the book with the feeling that one has taken a ride on a roller-coaster—an extremely safe one—and is back at the start.

GOD, MAN, & SATAN has other liabilities. Almost never does it achieve concreteness or vividness; & its plethora of theological & ethical abstractions makes it slow & dull. Moreover, Frye tends to use key words in their broadest sense, thereby obliterating far too many semantic boundaries. For instance, "existential"—one of his favorites—has all the exactitude of, say, "modern." The large assortment of learned quotations, most of them snippets, adds to the book's cloudiness.

There are a few more specific weaknesses. Frye steps around certain stumbling blocks in his analysis of PL, especially the problems of Milton's alleged Arianism (to which he gives one footnote) & of God's foreknowledge. The treatment of Bunyan has the major deficiency of dealing with all aspects of both parts of PILGRIM'S PROGRESS with equal & somewhat uncritical enthusiasm.

The net result is that GOD, MAN, & SATAN is a conscientious, ambitious, & appreciative work, but one that the informed student of the seventeenth century could skip without much loss of delight or edification.

(75) Barbara K. Lewalski. "Theme and Structure in PARADISE REGAINED." SP, LVII (1960), 186-220:—"The poem portrays Christ as an essentially dramatic character, seeking fully to understand and realize his nature as God-man, and his mediatorial role. It does so by presenting, in terms of the three conventional temptations, a precise and progressive development and testing of Christ's threefold mediatorial office as Prophet, King, and Priest."—Wm. B. Hunter, Jr.

(80) MILTON, OF EDUCATION, preface & notes by DONALD C. DORIAN. In *Complete Prose Works of Milton*, II, 357-415. New Haven: Yale University Press, 1959, 854 pp., \$12.50. Reviewed by RUTH MOHL (Brooklyn College):—This new edition of the tract is the most fully annotated of the seven pieces in the volume, and the depth and breadth of scholarship shown in both textual and explanatory notes are admirable. The reader of Dr. Dorian's excellent history of *The English Diodat* would expect just such editing.

Coming to the tract from the very discriminating and illuminating introduction by Ernest Sirluck, volume editor, one is able more fully to appreciate the assistance given to the reading of *Of Education* by Mr. Dorian. As Mr. Sirluck says, full annotations alone "will not reveal the main provenience" of Milton's ideas on education, and so he explains the reasons for Milton's writing this tract and the relations of his ideas to those of his predecessors and contemporaries, with similarities and differences clearly detailed. It is at this point that one is aware of some overlapping, for the editor of the tract must repeat some of the same material, even to extended quotations, like that from Colet (intro., p. 203, and note 22, p. 370). The relation of the volume editor to the editor of the individual tract is hence not always easy to define. At one point Mr. Sirluck and Mr. Dorian are not in agreement as to whether Milton read Comenius. Unlike most editors of *Of Education*, Mr. Dorian sees nothing contemptuous in Milton's reference (p. 364) to Comenius and to the "many modern Janua's and Didactics more than ever I shall read" but concludes from this sentence that Milton "appears not to have read them" (p. 366, n. 10). Mr. Sirluck, however, with new and convincing arguments (p. 206), concludes: "I think it almost as certain that Milton read it [the abstract of the *Didactic*], and probably also the essays with which it was bound." This is the only case of divergent views, I believe, and, together, introduction and annotations give remarkable insight into the ways in which Milton's humanistic views on education differed from those of Comenius, Vives, Hartlib, and others, whose vocational aim was to be furthered by the study, not of literature, but of digests and compilations of various kinds of useful readings. The origin of Milton's views in those of Plato, Aristotle, Erasmus, Colet, and Bacon and in his own training at St. Paul's and his experience as a reader and writer is clearly brought out. Due notice is also taken of the reasons for Milton's often being mistakenly associated with the Comenians, namely, his complaints, like theirs, that time was being wasted in the teaching of languages, that languages were being taught, not for use, but for themselves, and that too often learning began with the abstract instead of the sensible.

Dorian, in some five or six annotations, points out ways in which Milton's views were either unique or at least unusual for his time. In the first place, "Few if any other writers on education up to this time had given evidence of seeing as clearly as Milton did exactly how secular classical studies and practical knowledge might subserve the religious purpose" (p. 366, n. 12). Secondly, in his stress on literature, "Milton is reverting to the more genuinely humanistic position of such sixteenth-century writers as Elyot, Erasmus, and Colet" (p. 373, n. 31). Milton also recommends that academies for gentlemen's sons such as he describes be established "as shall be needfull in every City throughout this land," and Mr. Dorian comments, "Any suggestion of a national educational system was a novelty in England in 1644" (p. 381, n. 62). "Milton [also] . . . seems to be unique in proposing both to introduce mathematics so early into his curriculum . . . and to carry out this study so thoroughly" (p. 387, n. 82). In suggesting that science students come in contact with "visiting experts" in their various fields, "Milton thus proposes to offer both knowledge of classical authorities and acquaintance with modern practitioners in almost all the subjects so far studied" (p. 394, n. 112). Finally, concerning Milton's recognition of individual differences in students, Mr. Dorian comments: "Very few Renaissance writers on education had previously given consideration to aptitudes" (p. 413, n. 33).

The text used in this edition is that of 1644, with a few minor corrections from that of 1673. Of the many other editions of the tract none gives such ample assistance as this one does. Notably helpful is the full documentation on words of Latin origin and significance, such as *invention* (p. 372), *preposterous* (p. 372), *conversing* (p. 373), *charming* (p. 376), *generous* (p. 378), *liberal* (p. 385), *study* (p. 385), *descend* (p. 392), and many others. The great array of texts used in tracing Milton's meanings is most satisfying, in that it keeps to the texts available to Milton. It helps also to show further the wide range of Milton's knowledge of books, for few of those named are mentioned in his *Common-*

place Book. Also very helpful is the way in which the annotations record what Milton himself taught, by reference to the *Early Lives*, especially that by Edward Phillips. Plainly Milton practiced what he preached. Most readers will also welcome the way in which Dorian has cited the expression of the same or similar ideas in Milton's other works. In one instance, however, the note is perhaps too brief in this respect, namely, that on *obedience* (p. 385), since *obedience* is a central idea in all of Milton's major works.

As one who had a share in the editing of Volume I, I have been interested in observing how well Volume II provides continuity with Volume I. A survey of the Index alone shows that the editors in this volume have made ample use of the materials already provided in Volume I. Dr. Dorian's use of the tracts and annotations in Volume I is outstanding. In fact his references to Volume I number some 34 of the 101 references indicated in the Index, or about a third of the total for the seven tracts in Volume II. An oversight in indexing should, however, be mentioned, for at least five references to Volume I are not listed, and some seven references to the *Commonplace Book* are not included as such. A question arises in this connection which, at first glance, may seem unimportant. It is: how well are all seven volumes in the *Complete Prose* to be integrated? Should each volume proceed as an independent venture, or should it make use of what precedes and therefore find it unnecessary to repeat in detail materials already presented? One surprising example of lack of integration appears on p. 685 of Volume II, where, in note 14, the editor says, "I have not been able to get any biographical information on Mattheus," even though he refers the reader to *Commonplace Book*, I, 401, where Mattheus the Monk is identified as Matthew of Paris. Had he used the Index of Authors in the *Commonplace Book*, he would have discovered that a brief biography of Matthew of Paris appears on p. 408, n. 8. Such oversights occur in none of Dorian's annotations. Rather he has shown great skill in tying up Milton's *Of Education* with his works in Volume I. He reminds the reader, for example, that Milton, in his *Commonplace Book*, noted Boccaccini's reference to law as a "trade" (p. 375). He recalls, in commenting on the "barbarizing" of language, Milton's letter to Benedetto Buonmattei on the same subject (p. 373). And there are many other such cross references. The editors of later volumes will obviously have much to remember to provide similar continuity.

Another oversight, it seems to me, is the failure in Volume II to identify some of the libraries used for texts quoted. Dr. Dorian uses the following abbreviations for libraries, which, so far as I can discover, remain unidentified: YUL, RUL, FSL, YML. Knowing Dr. Dorian's locale one can surmise their identities. However, on an unnumbered page following the table of contents there is a list of Library Abbreviations, which is apparently reproduced from Volume I, with one omission and no additions. For the uninitiated reader, the list should have been revised. This was, of course, not the responsibility of the editor of *Of Education*.

Dr. Dorian's contribution to Volume II is a distinguished achievement. To provide so useful an edition of *Of Education* meant, as Milton put it, digging "in the deep mines of knowledge," and the editor has spared no pains in his interpretation. The result is a most useful and welcome addition to Milton scholarship.

(51) John Peter, *A CRITIQUE OF PARADISE LOST*. New York: Columbia University Press, 182p., \$3.50.—Few poems, if any, can stand the test of being ruthlessly judged as if they were scientific prose treatises: nuns fret sometimes in narrow convent rooms; beauty and truth are not identical; girls are not noticeably like red roses. That the proper study of mankind is man is both tautological and doubtful. And green thoughts is as mixed up as the innocently blasphemous undergraduate who thought that *Carpe diem* was *Corpus Dei*. Homer nods; the opening of King Lear is preposterous; and the chances of a man's unknowingly killing his father and marrying his mother are so slight as to make freakish a play on the subject.

Peter out-Waldocks the belittlers of *PL*, that "imperfect poem," but claims to be "striving for precision of judgment," not denigrating: "I have tried to trace the epic's successes and failures quite impartially," he states, and hopes "that the attempt has done nothing to abate my regard for those successes which it can fairly claim." But this self-imposed halo of impartiality has a neon glare which uglifies more than it illuminates. Professing to proceed "always from what seems to be actually present in the poem," Peter, on the very next page departs from the poem by judging in the light of a predisposition: "Predisposed, as we are, to think of God as ineffably majestic, our reaction [to Belial's attributing to God

exasperation, rage, and vindictive anger] is to reject his comments as slanderous, but they are emphatic enough to leave a suppressed mistrust which later passages are free to awaken. Nor is this mistrust diminished by Belial's further disclosure . . . that an 'Armed watch' of angels is employed to supplement God's omniscience by patrolling 'the bordering Deep.' What assistance would real omniscience need?" Peter then does his best to awaken further distrust of Milton's God, who is "a character in a poem." "Artistically speaking, the God of the Old Testament is a recalcitrant enough figure in Himself," but "Far from distracting us from accounts [like Leviticus 10:1-2 and Numbers 15:32-6] as his theme really demanded, 'Milton habitually emphasizes the qualities and conduct they deserve.' "One of the obvious defects in the God of *PL* is that he is a heterogeneous complex of ingredients, part man, part spirit, part attested biblical Presence, and part dogma. Some attempt to harmonize these qualities might have been expected from any poet of Milton's ability, but the fact is that he is often prepared to set them wantonly at odds."

What all this amounts to is that neither the biblical God nor Milton's seems to satisfy Mr. Peter. He is quite aware of the doctrine of accommodation, Milton's need to dramatize in portraying Father and Son, and the difficulties of translating biblical material into epic form. Indeed, like a skilled debater, Peter takes care to state and restate objections to his approach and then largely ignores the admissions. In effect Milton is made to bear complete responsibility for difficulties in the Bible and theology which have troubled thinking men throughout history; Milton is condemned when he adheres to the Bible for not improving on it, when he adheres to the prevalent doctrine of the Atonement in 17th-century England, and when he cautiously goes beyond the Bible—because he does not arrive at positions which Peter approves. The poet is, in effect, denied poetic license. Like anti-Miltonists before him, Peter puts an interpretation on "justify the ways of God to men" which the poem itself does not bear. What Milton seems to have meant was that he would adjust the biblical account of the ways of God to the imaginations of 17th-century Englishmen who already believed in Him and were prepared to give Him and the poet the benefit of the doubt. Peter's objecting because the Son, "unwearied" by his creation at vii.552 "is found 'resting' with his Father . . . when it is finished" is as futile as an objection to the girl in Wordsworth's "We Are Seven" because when she went into the graveyard with her little pranger she thoughtlessly and selfishly left her bereft mother to eat lunch alone. Peter would probably condemn the child, for he thinks it "tacless to apply words like 'digest' and 'assimilate' to angels," and opines that "when God intervenes to avert disaster it seems the act of a busybody or a poltroon."

With the ruthlessness of a bilious new critic, Peter leaves no stone uncast: "Enoch's exemption from death is rather suspicious"; "Michael's suggestion that Adam has 'conspir'd with the snake . . . is quite unwarranted'; in Book XI, God displays "an almost obsessive craving . . . to justify his own part in the Fall"; even the metamorphosis of Death from a shapeless shadow to a being with at least one 'Nostril' is unconvincing!

Despite this overreading, the volume is stimulating, provokes thoughtful attention to the details of the poem, and sustains some sound criticism. It also has the value of being a *reductio ad absurdum* of an overprecise method: the fact that it does lead to absurdity (my personal judgment) should conduce to a sounder appreciation of *PL*: the epic should not be regarded as a reasoned treatise but as a sort of baroque cinematic treatment, an artistic presentation of material which involves many simplifications, distortions, mysteries, and accommodations. This material does not cohere on a prosaic level. Milton covers it with a purposive and functional haze; his organ music, allegories, abstractions, distractions, and outright or seeming contradictions put distance between his content and mere common sense and realism. He achieves in the reader who reads the epic properly an aloofness from strict realism, a tolerance of myth, a willing suspension of objection to absurdities like the mingling of allegorical figures of Chaos and Sin with the eternal realities of God and the angels. To object, as some have done, that the music and sound of Milton's verse distracts readers from its meaning is to fail to see the function of that music in doing so. It softens the incompatibilities. Milton has deliberately thrown a haziness over his material, just as he tends to be unprecise or ambiguous over many scientific and theological controverted matters in his poem. His adjusting to human comprehension of the ways of God to men is poetic and imaginative, not literal and realistic and prosaic. Read for total effect as a sort of analogue of the celestial and human and infernal stories, *Paradise Lost* remains a supremely great poem.

(82) MILTON'S CONCEPTION OF SIN AS DEVELOPED IN PARADISE LOST, by JOHN M. PATRICK, Associate Professor of Utah State University (not to be confused with the Editor of SCN). Logan, Utah: Utah State Univ. Press. Monograph Series, vol. VIII, June 1960, no. 5; 72p (paperbound); no price stated:—This account of sin in an epic “composed during the pre-Darwinian years, 1658-1674,” (sic) is lush with purpled passages & tidbits of Jung, recent poets, Toynbee, Graves, etc. The author opines that Milton “accepted generally the authority of the church” (query, what church?) and runs back to Neanderthal man, “rheum-eyed, scabbed, freezing,” who perhaps remembered the Pliocene “world-dawn of green trees and bright rivers.” Chapter II decides that Milton divided sin into general and specific & that sin is produced through the mechanism of evil concupiscence (the desire to sin), followed by its consequence (the sin proper)! As Eve “dreamed naked among the roses” her incipient subconscious desires were “inflamed by the voluptuous proximity of the delectable fruits . . . and the insidious arguments of the cunning serpent.” This evokes quotations from Shakespeare’s sonnet 119 “on the ravages of lust, whether or not it concerns the dark lady!” and leads to section II on “The Concrete Symbology of Sin,” summarized thus: “the ugly-headed, libidinous creatures of the dark forest in Milton’s COMUS, Circe’s enslaved, mud-caked, wallowing swine; Adam and Eve panting in the seamy delights of the flesh . . . ; Scylla thigh-deep in barking monsters,” etc. “coalesced in the welter of Milton’s poetic imagination coinciding finally in the statuesque shape of Sin . . . a look of ophidian madness on her ruined, once-lovely face . . . ” In the midst of all this, some of Milton’s passages on sin are quoted, paralleled with relevant biblical texts & theologians’ comments, & sometimes gently analyzed. The subject, a good one, deserves more thorough, less florid treatment.

### (83) MILTONIANA

(Contributions to the column are invited—notes, queries, brief items, etc. The following were written by your Editor):

SALMASIUS. The following item does not seem to be in French’s LIFE RECORDS or in any other work about Milton. It is taken from the Council of State Letterbook (Public Record Office, SP 25/96, pp. 87-88) and is a letter sent from the Council to the Puritan government’s representatives in the Netherlands:

“To the Lords Ambassadors in Holland.

My Lords.

Wee have now this evening received your pacquet of the 20/30 instant . . . By these wee understand of the safe arrivall of your Lordships which wee are very glad of. . . . Wee are informed that Salmasius his booke is translated into English and is printing there by one Browne a bookseller at the Hagh. Wee desire your Lordships to enforme yourselves particularly of and move the States for the suppression of it. It being now the post night Wee have nothing with which further to trouble your Lordships.

Whitehall 28 Mar 1651”

(Abbreviations have been filled out in the above).

(84) SEL stands for STUDIES IN ENGLISH LITERATURE: 1500-1900, a new journal published by the Department of English at the Rice Institute. Each issue will be devoted to historical and critical studies in one of four fields, joined with an analytical review of the year’s most significant scholarship. The first issue (January 1961) covers the “English Renaissance,” i.e. 1500 to 1680 plus Milton. The next issue (Summer) treats the Restoration and 18C. MSS should be submitted to the Editor, The Rice Institute, Houston, Texas. Subscriptions: \$5 a year, \$1.50 per issue. Foreign: 1 guinea per year. The editor is Carroll Camden. The editorial board includes Don Cameron Allen, John Arthos, Douglas Bush, Jackson I. Cope, Merritt Y. Hughes, G. F. Sensabaugh, and others.

(25) TANGIER AT HIGH TIDE: THE JOURNAL OF JOHN LUKE 1670-1673, ed. Helen Andrews Kaufman in collaboration with Paul Kaufman. Geneva, Switzerland: Librairie E. Droz, 8 rue Verlaine; Paris Ve: Librairie Minard, 73 rue Cardinal Lemoine, 1958, 252p.

Catherine of Braganza’s dowry included Tangier when she married Charles II in 1661. (Incidentally, the Borough of Queens in New York City derived its name from her.) Charles abandoned Tangier after 22 years of stormy possession. Luke journey deals with the middle years of this venture. It is perhaps a slight exaggeration to state that “In the scope of its social picture it rivals most private journals” in English literature; for Luke was no Pepys. Nevertheless, his diary, now printed for the first time from the B.M. Manuscript, is of real literary importance, both in

itself and because it provides glimpses of a dramatic season performed by Spanish actors; they presented THE INDIAN EMPEROR, THE ELDER BROTHER, THE UNHAPPY FAVORITE OR THE EARL OF ESSEX, and Heywood’s THE CAPTIVES. Historically the journal is important as an intimate chronicle in colonial history which reveals daily processes of administration, intrigues, struggles with the Moors, and political conditions in North Africa—including some light on the activities of Pepys, Lord Middleton, Sir William Godolphin, and Sir John Mordaunt. The diary also relates a love-story which would have delighted Jane Austen.

For the average reader, the intimate details are the most interesting; for example, the food: “an extraordinary good dinner—some wild boar baked in a pot . . . and a sort of mighty strong beer called ‘Blue John.’ My Lady Anne being very ill of a cold ate v.ry little. Sir Hugh extraordinary civil to me.” “Stayed there till past nine, being treated with extraordinary good anchovies potted, with wild boar, pickled oysters, and admirable claret.”

Life was both rough and civilized: “my horse’s jaw that was extraordinary ill with a blow which Harry had given him”; “After that Mr. Holt came up and Giles Bland applied himself to him saying, ‘Is not this a damned rogue . . . to make a whore of an honest woman?’ Then Holt fell out with him also, so that they parted very ill friends, and Holt banged his wife lustily.” “He told me to make up the account of the hospital by adding to the number sometimes as he see cause.” “I would beg a piece of his purple cloth to make me a coat by reason . . . I did fear the cold this winter season.” “Before the play he was extraordinary warm and most unhandsomely reflected on Mr. Wollaston, saying he was a cheat and therefore ran away from Spain.” “My Lady gave me a commission to buy her some white gloves to be perfumed at Madrid. They was to be the thickest kid unbusked.” “Captain Giles complained of the officers grinding their soldiers.” “Sir John being drunk fell to comparisons.” “Gabriel Goedewone condemned to be hanged and to remain on a gibbet . . . for running away to the Moors.” “Mrs. Bolland told me how much my Lady Anne Chomley was concerned at an intrigue betwixt Peachman and the nursery maid.” “Whitaker’s son had been endeavouring to fall foul upon Annabella.” Simmons, “accused of stealing cacao from the bridge, condemned to march barebacked from the Parade to the bridge and there to receive twenty-one lashes.” “I find Mrs. Fisher though not wanton very willing to be civil.”

Such a diary speaks for itself: from it one learns that Sir Hugh’s family quarrel “with language not fit for billingsgate,” that the Moors “tempted our people to fall into their ambuscades by placing some cattle near the lines”; and one glimpses dinners where “My Lord and I were very pleasant in rallying upon love and honour with all familiar discourse imaginable.” But when the raillery extended to verses about Scrope’s mercury “and his pox,” My Lord objected, but “My Lady troubled and much concerned to stand up for the honour of raillery, which she says is all the wit in fashion.”

The volume is admirably edited and includes maps and numerous illustrations, chiefly by Holla; also an appendix of Dramatic Production at Tangier. Details given here are not numerous, but such as they are, they are expanded by Paul Kaufman in “Spanish Players at Tangier: A New Chapter in Stage History,” Comparative Literature 12:2 (Spring, 1960), 125-132; though the chief attention is given to the queries to which the fact of Spanish actors’ playing in English plays give rise. For example: does this fact indicate that English cultural influences in Spain were greater than scholars have hitherto believed them to be in the seventeenth century?

(86) A SEVENTEENTH-CENTURY MODERNISATION OF THE FIRST THREE BOOKS OF CHAUCER’S “TROILUS AND CRISEYDE,” ed. with Introd. by Herbert G. Wright. Bern: Francke Verlag (Postfach, Bern 26, Switzerland), 240pp., 38 Swiss Francs. The Cooper Monographs, vol. V.:—This metrical paraphrase of Books I-III of Troilus and Criseyde was composed about 1630, almost certainly by Jonathan Sidnam, who regarded it as a translation and based it on Speght’s text, as faithfully as modernizing permitted. It is preserved in BM: MS. Add. 29494 and is now printed for the first time. It was entitled A Paraphrase upon The three first books of CHAUCER’S TROILUS and CRESIDA. Translated into our Modern English. For the satisfaction of those. Who either cannot, or will not, take ye paines to understand. The Excellent Authors. Farr more Exquisite, and significant Expressions Though now growen obsolete, and out of use. By J:S:

The admirable introduction presents comments on the obsolescence of 14th- and 15th-century English in the period 1544-1638;

briefly treats Sir Francis Kynaston's Latin translation of the first two books as *Amorum Troili et Cresseidae* (1635—there is a copy in New York University's Fales Collection); examines Sidnam's eulogistic attitude to Chaucer; and then treats in detail problems created by shift of stress, vowels in rime, vocabulary, accident, and idiom.

Sidnam condemned *Cresida* and broke off at the end of the third book because he had no wish to relate "The wanton slippes of this deceitfull Dame." He was sympathetic to *Troilus*. And it is probable that this outlook was colored by familiarity with Shakespeare's treatment. Sidnam, however, "sees everything in black and white and has no understanding of Chaucer's subtle presentation of the Trojan lovers and the mysteries of the powers that mingle in human affairs." He recognized Chaucer's excellence, but not his greatness. In general he succeeds in faithfully adjusting a medieval poet to the 17C, but "it cannot be said that he always conveys a true impression of Chaucer's style. His version is less simple, direct and racy, more regular, polished and sophisticated." Book I, stanza 15, reads as follows:

Her name was *Cresida*, soe faire a Dame.  
As Troy before have never such a one  
Most beauteous Ladie farr surpassing fame  
Soo Angellike her nativie beautie shone.  
That for a Mortall shee could scarce be knowne  
In euerie part of such a perfect feature.

As if shee had been made in scorne of Nature.

She-conscious Donneans and Miltonists may be interested to know that the pronoun is consistently spelled in the MS with two e's, that he is usually spelled with one, and that no principle seems to govern the occasional use of hee.

## NEO-LATIN NEWS

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THE 1960 MLA NEO-LATIN CONFERENCE was led by the Rev. Walter J. Ong (St. Louis). Richard S. Sylvester (Yale) was elected to succeed him, with Phillip Damon (Santa Barbara) as Secretary. Sylvester reported on the Yale edition of St. Thomas More and introduced two visiting contributors to it: the Rev. Germain Marc'Hadour (Angers) and Joseph B. Trapp (Warburg Institute). Paul Blackford (*De Fauw*) expressed desire to find a sponsor for the Neo-Latin Lexicon and mentioned the Bibliography of Lexical Aids 1400-1600, which he is compiling. Fr. Ong reported on the Neo-Latin Aids List, published periodically by St. Louis University. Volumes on the list are obtainable on microfilm (Write to Fr. Lowrie J. Daly, S.J. at St. Louis Univ.).

Mario A. Di Cesare (Harpur) gave a brief paper on *Vida*, with special attention to the structure of *Christias* and an imitation of Vergil in *De Arte Poetica*. There followed a report from the Rev. John F. Daly, who seeks a publisher for his ed. of R. Rolle's *Judica Me Deus*. Sister Joan Marie Lechner (Brescia College) reported on the groups of texts used for her dissertation, Renaissance Concepts of the Commonplaces.

In an open discussion of H. A. Mason, Humanism and Poetry in the Early Tudor Period, Schoeck, Bradner, Trapp, Ong, Sylvester, and Marc'Hadour appraised the book, finding some merit in its attempt to apply 'Neo-Criticism' to Neo-Latin texts, but expressing many reservations.

Next year's meeting will be partially devoted to a detailed consideration of a particular Neo-Latin text, perhaps a poem by Pontanus.

(N47) *Giles Fletcher the Elder. Lloyd E. Berry "Three Poems by Giles Fletcher, the Elder, in 'Poemata Varii Argumenti' (1678)"* N&Q n.s. 8 (Apr 59) 132-4.—Three poems listed as "aeclogae tres Incerti Authoris" in William Dillingham's *Poemata Varii Argumenti* can be ascribed with certainty to Giles Fletcher, the Elder, to whom they have already been assigned by Williams and Grosart. The poems, moreover, can be dated ca. 1569-1570 with fair accuracy from the internal evidence. The eclogue "Contra praedicatorum contemptum," alluding to the mismanagement of King's College, Cambridge, by Provost Philip Baker, was

composed sometime after February 22, 1570, when he [Baker] was formally deprived of the provostship." The "Querela Collegii Regalis" apparently was written between February 22-March 19, 1570, when the college was without a provost. The eclogue "De Morte Boneri" on the demise of Bishop Edmund Bonner of London, dates from sometime after Bonner's death on September 5, 1569. (LVR)

(N48) **VATICAN FILM LIBRARY.** W. Leonard Grant "Neo-Latin Materials at Saint Louis" *Manuscripta* 4 (Feb 60) 3-18.—As a beginning to what he hopes will become a widespread practice by other scholars who visit the Pius XII Memorial Film Library, G has published a list of some of the important MSS. to be found on film at St. Louis. He urges others to do likewise not only to lead prospective visitors to worthwhile items, such as secular music materials, but also to warn them about lacunae in the collection so that profitless journeys to the library may be avoided: "St. Louis is not strong, for example, in Neo-Latin or vernacular texts representing French or German humanism." Another service visiting scholars may perform, as G has done himself, is to point out to the librarians missing Vatican items in Neo-Latin so that these may be filmed and added to the collection. Among the more interesting materials listed by G, under such headings as poetry, drama, history, biography, correspondence, oratory, theology, etc., are the following: MS lives in Latin of Duke Cosimo I & Lorenzo de'Medici. Federigo II of Urbino, & Popes Nicholas V & Leo X; correspondence of & to Popes Alexander VI, Innocent X, & Paul V, as well as Castiglione & Federigo, Duke of Urbino; an oration on the school of Ferrara by Guarino of Verona (G mentions that many unpublished writings of Guarino are "scattered through the Vatican collections"); a MS collection of documents pertaining to the history of Jansenism: a treatise by Giovanni della Casa, author of *Il Galateo*, entitled *De officiis inter potentiores et teniores amicos liber*. & Leonardo Bruni's *De laudibus Florentinae urbis* as well as Jan Gruter's autograph list of the poets whose works he intended to print in *Delitiae Poetarum Italorum*. (LVR)

(N49) **PETRARCH.** Giuseppe Billanovich "La Licentia Testandi del Petrarca" *Rom Phil* 13 (Feb 60) 285-9.—B adds a note to the information about Petrarch's last years as a supplement to Mommsen's Petrarch's Testament & to recent biographies: As a holder of ecclesiastical benefices, most notably an archidiaconate at Parma and a canonry at Padua, P was required to secure from the papal curia a *licentia testandi*. In effect he did so in order to make out his testament, though his biographers have ignored the fact. B prints the corrupt text supplied by a former editor & then supplies a more accurate version of the *licentia*. As a final note, B mentions that Pope Gregory XI, upon learning of P's death, wrote to Cardinal Noëllet, asking him to secure copies of P's works for the papal library. Noëllet apparently carried out the commission: though none of the volumes can be identified among the surviving MSS, about this time the catalogues of the papal library begin to record a large collection of P's writings. (LVR)

(N50) M. L. Clarke, *Classical Education in Britain, 1500-1900*. Cambridge: University Press, 1959. ii + 234.—While the debate has been raging at English universities & in the metropolitan dailies about the value of Greek & Latin in the school curriculum, the Cambridge University Press has brought out two studies of the classical influence in education. In 1954 it published R. R. Bolgar's very useful historical survey, *The Classical Heritage and Its Beneficiaries*. M. L. Clarke's recent work is more limited, in scope less ambitious, since it is confined to England, Scotland, & Trinity College, Dublin, but none the less it is a helpful addition to the library for students of the Classical tradition in Western education. Since it surveys 400 years of school & university teaching and curricula in something less than 200 pages, C's little volume does not present so detailed an analysis as one has been accustomed to encounter in such authorities as, for example, T. W. Baldwin. Yet it is a most readable & informative, & at times entertaining, summary of continuity & change in the matter read, of achievement & decline in scholarship, of inspiration & depreitute in teaching during four centuries of British schoolboy & undergraduate exposure to the classical tongues. Read in conjunction, moreover, with Leicester Bradner's *Musae Anglicanae*, the book provides a number of explanations for the varying fortunes of Latin &, to less extent, Greek verse composition during the periods under consideration.

The study is organized to deal, under each historical period, first with the schools, then with the universities in England; Scotland & Trinity College are taken up in the final chapters. As might be expected, the survey reveals that the school & univer-

sities of the Renaissance continued the medieval practice, with of course additions to the assigned texts, of teaching Latin from a grammatical, practical point of view, & that the methods & curriculum devised for this utilitarian purpose enjoyed a long life even after practical reasons for mastering the language had disappeared. As a consequence, the study of the classics suffered a decline in the 18th C. & was only restored to respectability by the new humanistic approach to Latin & Greek, particularly Greek, of the early decades of the 19th C. An Oxford or Cambridge don of the Tudor period, for example, would have been shocked to find that under the system of instruction at 18th C. Eton, little Latin prose, though somewhat more verse, was read & that nothing by Cicero was included in the required curriculum! The reason for the decay of interest in the prose writers was the loss of a practical value for the Latin prose style cultivated by scholars of an earlier generation in hopes of advancement in church & state. By a strange paradox, as exercise in prose composition declined, the making of verses & genuine study of poetry increased in the grammar schools, at least at the beginning of the 18th C. Another paradox was that the decline of classical education in this period was accompanied by the rise of real classical scholarship in England in such persons as Bentley and Richard Porson.

Continuation of Latin & Greek studies in 19th C. England was due in part to their vested legal rights, the founding charters of numerous schools requiring that they be taught. By mid-century the system was sufficiently under fire to call forth investigation by two governmental commissions. Though the commissions found the state of classical education distressing, they did not recommend its abolition, but rather upheld it, as the less favorably inclined body, the Schools Inquiry Commission, put it, since "it would plainly be in the highest degree inexpedient to dislodge [Latin] from its place till we are sure of getting something better." Thus, the criticisms of classical education have continued until the present time; yet the languages, as C argues in a not fully convincing apology in the concluding chapter, though they have lost their old prestige, are being better taught than ever before & will survive in the curriculum because of their value & their vitality. (LVR)

(N51) *LIVING LATIN*. Goodwin B. Beach "Latin as a Living Language" Classical World 52(Feb 59) 138-44.—At a panel on "Later Latin" held at the 1958 annual meeting of the CAAS at Gettysburg College, the participants were Maurice Kelley "Grammar School Latin & John Milton," Edwin Ryan "Medieval Latin in the Secondary School," and B. In his paper, B makes a convincing plea not only for regarding but also for teaching Latin as a living rather than as a dead language. He proposes that Latin is useful both as a means of enabling Americans to enter into cultured circles in other countries & as the "bridge" into all the fields of the humanities. But in order to become useful the language must be taught without pedantry. "Pure classicism," which usually means Ciceronianism, is a fetish that must be abolished; "made Latin," equivalent to "le parapluie de ma tante" in French, must be replaced by "good & idiomatic Latin" that is also interesting; composition must be encouraged. Finally, Latin should be spoken by teacher & pupil as extensively as possible (B mentions that in his later years Prof. E. K. Rand taught his classes in the Latin language itself). With such a pedagogical program, the teaching of Latin may be rescued from the doldrums of lifeless texts & the entanglements of memorized declensions & conjugations. (LVR)

(N52) Paolo Chiti, S. J., 'Un Insigne Latinista Ammiratore e Traduttore di Dante: Il P. Carlo d'Aquino D.C.D.G.' *La Civiltà Cattolica* Quaderno 2631 (6 Feb. 1960), 250-63.—D'Aquino, as professor of rhetoric in the Collegio Romano, was an important and appreciated personage; but his greatest interest for us lies in his translation into Latin of Dante's *Commedia*. (1728). After some discussion of the interpretation of Dante and the value of this work, the author concludes with a comment on the appropriateness of turning the song of Dante into the language of Vergil. (RJS)

(N56) "More's Attic Nights: Sir Thomas More's Use of *Aulus Gellius' Noctes Atticae*," by R. J. Schoeck. RN 13(Sum 60) 127-9.—M's acquaintance with the *Noctes Atticae*, adverted to several times in his writings, has been generally overlooked. S cites two passages, one from the History of Richard III., another from the Debellation of Salem & Bizance, to illustrate this familiarity. (LVR)

(N57) "An Anonymous Neo-Latin Eclogue," by Leonard Grant. RN 13(Spr 60) 9-11.—This piscatory eclogue, published in *Bucolicorum autores*, ed. Gilbert Cousin (Basel: Oporinus, 1546),

celebrates the Venetians as descendants of the Trojan Antenor & speaks of a Golden Age to come for Venice, in the days after "Daphnis" is born. Neither the author nor "Daphnis" can be certainly identified, nor can the date of composition, though the influence of Sannazaro, whose work was known at least to Giano Anisio by 1505, would place its writings somewhere between 1505-46. Because of references to recent disasters of Rome, G suggests some time after the sack of the city in 1527, by contrast a period of great economic prosperity & flourishing of the arts in Venice. (LVR)

(N58) "Bold Bawdry and Open Manslaughter: The English New Humanist Attack on Medieval Romance," by Robert P. Adams. HLQ 23(Nov 59) 33-48.—Among humanists earlier than Roger Ascham who attacked medieval romances were More, Erasmus, & Vives, who found in the tales of chivalry elements antagonistic to their own proposals for reform. Their criticism was not simply negative or puritanical; it was based on 4 major points at issue between the program of the humanists & the decadent late Medieval society in which they lived. These issues were: tyrants vs. just kings; the disintegrating force of continual war vs. the benefits of a peaceful & just social order; conflict between the chivalric and humanistic codes of value; opposing conceptions of woman's nature & potential role in society. In their Latin writings, particularly More's *Utopia*, Erasmus' *Institutio Principis Christiani*, and Vives' *De Institutione Foeminae Christianae*, these early humanists were as one in their opinion that the Arthurian romances led the young to false notions of human excellence & glory, of political order, of the true place of woman. In essence, the issue at stake lay between harmful fictional works that embodied ideals of a late Medieval paganism "thinly veneered" with Christianity & the serious Christian humanism advocated by these Tudor reformers. (LVR)

(N59) *A HANDBOOK OF RENAISSANCE METEOROLOGY*, by S. K. Heninger, Jr. Durham, N. C.: Duke University Press, 1960. xii + 259. \$7.50.—This book is an effort to bring together the knowledge & lore about meteorology inherited by the Renaissance from classical authority, principally Aristotle, from mythology, the Bible, astrology, magic, & folk traditions. The term "meteor," not then so limited in meaning as it is now, until the 17th C was used to designate "all natural processes that occurred in the region of Air: clouds, dew, winds, lightning, comets, rainbows, & associated weather processes." Yet oddly enough, meteorology was not widely employed in weather prognostication; forecasting, as the *Pandectae* (1548) of Conrad Gesner shows, was associated with astrology. So terrestrial a science as meteorology, restrained to interactions of the 4 elements within the atmosphere, was apparently not sublime enough to deal with the future events influenced by the movements of the supralunar spheres. That it did, on the other hand, command widespread interest is evidenced by the amount of publication of meteorological treatises & related works in the first century and a half of printing.

H's work is properly entitled "A Handbook"; its value is primarily bibliographical. It concentrates, as the continuation of its title ("With Particular Reference to Elizabethan and Jacobean Literature") promises, on English materials. The various English books published before 1625 that deal with different classes of meteorological phenomena are recorded in Part I & drawn upon for purposes of illustration in Part II, "Meteorological Theory & Its Literary Paraphrase." These two sections are followed by a third, "Meteorological Imagery in the Major Creative Writers," including Spenser, Marlowe, Jonson, Chapman, Donne, & Shakespeare. The effort to analyze the manner in which these 6 poets employ meteorological imagery is sketchy & on the whole, disappointing. A few explications of individual images are helpful; for example, the equation of Orgoglio in the *Faerie Queene*, Book I, with the phenomenon of earthquake—"A personified earthquake is particularly fitting as an embodiment of pride, since this meteor is the interaction between wind (words) & earth (gross desires)." In one chapter, that on Chapman, the analysis of imagery is turned to good account in forming an accurate estimate of C's talent as a "maker." One could wish that H had not applied the method where such analysis produces far less enlightenment about the creative activity of the poet under scrutiny.

In spite of the emphasis on England & on English literature of the Renaissance, this book is of especial value for students of Neo-Latin writing. Appendix II lists the extant meteorological authorities before the year 1558. Chief among these is Aristotle's *Meteorologica*, which went through more than 125 editions, many

of them annotated & commented Latin versions, by the end of the 16th C. Also influential was the pseudo-Aristotelean *De Mundo*, which Guillaume Budé translated into Latin in 1526. Other important classical sources for Renaissance meteorological lore were Virgil, Aratus of Soli's didactic poem *Diosemia*, Plutarch, Seneca, and of course Pliny. Of the authorities given in this appendix, 76 are Neo-Latin writers, a number of them translators & commentators upon Aristotle's treatise or upon Pliny. Among the Renaissance Latinists represented are such well-known figures as Gesner, Ermolao Barbaro, Camerarius, Cardano, Manuzio, Poliziano, Pontano, and Giorgio Valla. In sum, though the analysis of meteorological imagery in 5 of the 6 poets is unsatisfying, H is to be commended for accomplishing his announced ruling purpose of providing "a handy reference work which brings together" the prevailing ideas on meteorology before the revolution in astronomical belief of the 17th C. His is a sensible book that remains generally content with reliable tabulation, & refuses to yield to the temptation of drawing far-fetched conclusions. (This review was begun by Prof. Francis R. Johnson but left incomplete upon his untimely passing in May of this year. It has been finished by LVR)

(N60) "New Poems by Sir Robert Ayton," by Charles B. Gullans. *MLR* 55 (Apr 60) 161-8.—G prints 9 poems of Ayton never before included in any collection of his works; of these, 4 are in Latin. Among the Latin poems, which were composed between 1606-33, are complimentary verses to the poet Alexander Craig; an epitaph on Ambrose Fisher, author of *A Defense of the Liturgie of the Church of England*; New Year's gift verses to the physician Raphael Thorius; & elegiacs "In Principis nativitatem," on the birth of either Charles II or James II. (LVR)

(N61) "An Edition of Gasparino Barzizza's *De Compositio*," by Robert Paul Sonkowsky (Unpub. diss. No. Carolina '59). *DA* 20 (Mar 60) 2734-5.—This critical edition of B's important rhetorical treatise *De Compositio* is based on the 4 "most valuable" of some 30 MSS. B's work, modeled upon Quintilian IX, ch. iv, is divided into sections on word order, euphony, & clausular rhythm. His rhetorical principles "derive from Cicero, the author of the *Ad Herennium*, Quintilian, Martianus Capella, & probably from an unknown medieval writer." The editor's introduction includes an account of the life & works of B, who is a significant figure in the establishment of the classical tradition of rhetoric in Renaissance Italy. (LVR)

(N62) "High Spots" in *Italian Bibliographical History*, by Archer Taylor. *RomPhil* 13 (Feb 60) 218-41.—T asserts that "This essay (which might have been a book) is intended only to suggest some significant aspects of Italian bibliographical writing, to characterize a few Italian bibliographers, & to point out some works of historical importance." He is most impressed by such qualities in the Italian bibliographers as "sobriety & practicality . . . ingenuitu & clear perception of what was feasible with the resources within reach." A number of the bibliographies are, of course, in Latin, but more important for Neo-Latin scholars is the fact that both these & the vernacular bibliographies are invaluable guides to modern Latin literature. Beginning with Anton Francesco Doni's *La libreria* (Venice, 1550-51) and surveying the field down to such standard modern authorities as Ottino & Fumigalli, Giannetto Avanzi, & Carlo Frati, T cites the various landmarks in Italian bibliographical writing & discusses the especial contribution of each within the general history of bibliographical writing. (LVR)

(N63) DOVER PUBLICATIONS IN THE HISTORY OF SCIENCE. Over the past ten years Dover Publications, Inc., has brought out a notable series of paperbound reprints of important texts and scholarly studies in the history of science. Of especial interest among these because Renaissance Latin writers & scientists are represented or discussed are the following volumes. J. L. E. Dreyer, *A History of Astronomy from Thales to Kepler* (1953): \$1.98—a reprint of the earlier Cambridge University Press edition, published under the title *History of the Planetary Systems from Thales to Kepler*. William Gilbert, *De Magnete* (1958): \$2.00—a reprint of the P. Fleury Mottelay translation (1893). Two important works of Charles Singer: *A Short History of Anatomy from the Greeks to Harvey* (1957): \$1.75 (title of first edition, *The Evolution of Anatomy*); *From Magic to Science: Essays on the Scientific Twilight* (1958): \$2.00 (first edition, 1928). John Maxson Stillman, *The Story of Alchemy and Early Chemistry* (1960): \$2.45—a reprint of the first edition, published in 1924 under the title *The Story of Early Chemistry*. Not a paperback, but a significant Dover reprint at the beginning

of the past decade, is Georgius Agricola, *De Re Metallica*, trans. Herbert Clark Hoover & Lou Henry Hoover (1950): \$10.00 (first edition, London, 1912). Agricola's treatise (first published 1556) was the pioneer work on metals & remained an authority on mining & metallurgy until the 18th century. The reprint, a handsome volume, contains reproductions of all 829 drawings of the 1556 edition. (LVR)

(N64) CASSELL'S NEW LATIN DICTIONARY, revised by D. P. Simpson. New York: Funk & Wagnall's Co., 1959. xviii + 883. \$7.00 plain; \$7.75 thumb-indexed:—Since 1854, Cassell's Latin Dictionary, in its original version, or in one of its revisions, has been a useful—even an indispensable—companion to the schoolboy fortunate enough to be allowed to study Latin. Now, Mr. D. P. Simpson, Assistant Master & Head of the Classical Department at Eton College, has produced a "complete & thorough revision" (so reads the jacket blurb), which promises to continue this dictionary's long history of usefulness to the student of Latin.

This is a work in two parts (Latin—English & English—Latin), each with its obvious or stated purpose; viz., the first, to supply the meanings, etc., of words used by 'classical' authors (200 B. C.—100 A. D.); the second, to provide "an aid to Latin prose composition."

Of the first I can have no complaint. The spelling of words is in conformity with modern texts; adequate morphological material is provided; literal and topical uses of words are clearly distinguished; & a sufficient number of ancient uses are cited to provide the user those clues to idiom which he requires. There is, likewise, a sufficient number of proper names to satisfy the normal needs of the Latin classroom; the work does not pretend to be an anomasticon, or a companion to classical studies. With this section, we can have no quarrel. We can only admire it & offer our thanks to Mr. Simpson for the efficiency & thoroughness with which he has performed his task.

With the English—Latin section there is some reason to take issue. Mr. Simpson limits his definition of Latin prose composition to mean "the conversion of English prose of various styles and periods into Latin prose of a classical type." Cicero, Caesar, & Livy are his models, & he makes the (astounding) statement that "Words like 'madhouse,' because they correspond to no genuine Roman idea or institution, have been omitted." This is to out-Nizolius Nizolius & the Renaissance Ciceronians in general, who, though they recognized that the Holy Ghost (for example) was not a Roman institution, could at least find a suitable circumlocution for it. But Mr. Simpson does not quite mean what he says. Printing was unknown to the Romans, & yet Mr. Simpson provides us with words (modern ones, of course) for 'to print' & 'printing press.' Still, in doing so, he is not so generous as that 17th century schoolmaster, Thomas Drazé, whose *Calliepeia*, or a Rich Storehouse of Proper Choyce and Elegant Latine Words and Phrases, collected for the Most Part out of Tullies Works the original compiler of this section made use of & Mr. Simpson professes to find 'attractive sounding.' Drazé supplied 'exudere,' 'imprimere,' 'praelo subjecere,' 'procudere,' & 'typis mandare' for 'to print' & thus offered 17th century schoolboys a true thesaurus.

I think I am not quibbling, but stating a position maintained respectfully by Latinists since the time of Erasmus, whose Ciceronianus should be required reading for a modern degree in classics.

Still, it will be both a pleasure & a convenience for the modern student of Latin to have this book. It is carefully and attractively printed, and it is of a convenient size & shape. What's more, it fulfills its first purpose not only adequately, but admirably, & it appears to me, makes concessions which are on the side of reason in accomplishing its second purpose. It will inevitably have a wide circulation & in the tradition established by its predecessors, will provide a good service to the course of Latin learning. Macte! (PWB)

(N65) ECCLESIALE BY ALEXANDER OF VILLA DEI edited and translated by L. R. Lind, Lawrence, University of Kansas Press, 1958. x + 155pp., \$4.00:—It is Mr. Lind's "chief concern" to present a "readable . . . Latin text" of the *Ecclesiale* of Alexander of Villa Dei and a "precise & . . . generally useful commentary on that work. This concern has led him to compile a work in which Alexander's Latin text, edited from the single surviving manuscript known today, is accompanied by an "apparatus criticus," a translation, notes, & bibliography, along with a "Calendarium Perpetuum," patterned after W. E. Van Wijk's edition of A's *Massa Compotis*. L. has added several indices, of which at least one, the "Index Verborum Selectorum," must be of interest to anyone giving his attention to the post-Gregorian Latin vocabulary. Mediaevalists and students of Renaissance Latin, who have, since 1893, enjoyed the advantage of having Reichling's

edition of A's *Doctrinale*, must be grateful to L for giving them this first modern edition of the *Ecclesiale*.

The work is a "computus"—that is, a work devoted to the ecclesiastical calendar. As such, it has its interest for students of mediaeval science, of certain mediaeval literary forms, such as the annal & the martyrology, of canon law, & of mediaeval liturgical practices. Indeed, the work touches upon so many aspects of mediaeval life & thought that any edition of it might become a quasi-encyclopedia of the Middle Ages. L. has wisely refrained from turning his edition into anything more than that. Still, his introduction and notes are generally concise, complete, & helpful. Only occasionally does he offer the reader gratuitous information: Christendom has not yet lost sight of the meanings of such terms as "the Host" and "Octave"; yet L feels compelled to explain the former at least once (p. 67) & the latter at least twice (p. 68 & p. 72).

As for the translation, much can be said in praise. It is for the most part both accurate and felicitous, and to attain felicity in the translation of mediaeval Latin poetry is no easy task. It may therefore be something of a quibble to point to a few flaws & omissions, but though they are few their presence is disturbing. A writes, "Versus solarem ius ecclesiam iubet ortum/fundari"; L renders this, "Toward the rising sun canon law bids that the church be founded," a translation which is certainly too literal, especially for "fundari." Again, A writes, "Idibus haec [i.e., the BVM] summe suscepit guadia vite," a line which L renders "she received the joys of the highest life on the Ides." Such an awkward & ambiguous translation does little justice to the line, which is certainly not the most awkward one in A's Latin. As a final examination of difficulties in the translation, L does not translate A's line 82 at all ("Et xenodochiis fulget lex nostra beatis"); however, he writes a very interesting note on "xenodochiis," & for this, as for the other happily conceived elements of this edition, we are grateful. (PWB)

(N66) "The Library of Abbot Trithemius," by Roland Behrendt, OSB. Amer. Benedictine Rev. 10(Mar-June 59)67-85.—John Trithemius (1462-1516) was abbot of Sponheim abbey, student of Reuchlin, teacher of Paracelsus, historiographer, humanist, & official spokesman of the Bensfield Union, prolific writer of Latin tracts which are "an indispensable source for an evaluation of the monastic & intellectual situation of the pre-Reformation era," collector of Sponheim library, which by 1505 "comprised 2,000 books and manuscripts in many languages." A brief consideration & appraisal of his writings & of his rôle as a spiritual guide & leader in monastic reform. (PWB)

(N67) "Quelques Aspects de la Théorie des Proportions Esthétiques de L-B Alberti," by V. Zoubov BHR 22(60)54-61.—Considers the *De re aedificatoria* of Alberti & its bearing upon the question of proportions in A's esthetic theory. (PWB)

(N68) "Un Inédit de Politien: *La Classification des 'Arts'*," by Ida Maier. BHR 22(60)338-55.—There is in Ms 2723 of the Biblioteca Ricca-diana in Florence a work entitled "Angelus Politianus pro quadam adolescenti in gignasio (sic) Pisano De laudibus artium liberalium verba," which is here presented as a heretofore unedited work by Politian & a prefiguration of his Aristotelian division of the arts made in Panepistimon. The Latin text is here presented, translated, & examined. (PWB)

(N69) Giuseppe M. Cagni Bta. "I codici Vaticani Palatinati appartenuti alla biblioteca di Giannozzo Manetti "La Bibliofilia" 62(1960) 1-43.—The important library of Greek, Hebrew, and Latin MSS. of the Florentine humanist Giannozzo Manetti (1396-1459) passed through the hands of several owners before the bulk of it came to rest in the Palatine collection of the Vatican Library. The collection remained in Manetti's family until the middle of the 16th C, when it was purchased by Ulrich Fugger. Shortly thereafter, upon the death of Anton Fugger the Elder, Ulrich took it to Heidelberg, & eventually willed it to the Elector Frederick. After the capture of Heidelberg (1622) by Maximilian I of Bavaria, the library was sent to Pope Gregory XV in gratitude for financial aid granted to the Bavarian conquerors. The present article describes only the Latin MSS. Included are many editions of & commentaries upon classical authors, along with MSS. of important original Latin works of such writers as L. Ariosto, Flavio Biondo, Boccaccio, Matteo and Giovanni Villani, Dante, Manetti himself, Petrarch, and Lorenzo Valla. (LVR)

(N70) G. Tournier, "Les vertus du latin d'après certains savants," Bulletin de L'Association Guillaume Budé, fourth series, no. 2 (June 1960), 217-227. PROPAGANDA! (RWA)

(N71) AEVUM.—The 23rd volume of *Aevum* (1959) contains six articles & miscellaneous notes of interest to Neo-Latinists.

C. M. Piastra "De Basinii parmensis poesi," pp. 154-61, discusses (in Latin) the verse of Basinius of Parma (1425-1457). Among the poems discussed, all in hexameters & elegiacs, & most containing much imitation of ancient writers, are a *Cyris*, an *Isottaei*, a *Diisymposeos*, an *Argonautica*, a *Meleagris*. Most interesting is Basinius' *Hesperis*, which narrates the wars (1448, 1453) between Sigismondo Pandosto Malatesta & Alfonso & Ferdinand of Aragon. Giovanni Cremaschi "Testi umanistici in codici della Biblioteca civica di Bergamo," pp. 266-73 describes the MSS. of Leonardo Bruni, Pier Paolo Vergerio, Poggio Bracciolini, & Guarino Veronese on deposit in the civic library of Bergamo. Among the works represented are Bruni's translations of Greek lives of Cicero & Demosthenes, Vergerio's *De ingenis moribus*, Poggio's *De Avaricia* & Guarino's translation of Plutarch's *De libris edicandis*. Franca de Marco "Un nuovo codice di Leonardo Bruni traduttore," pp. 274-7, describes Vatican Ms. Ottob. 1992, which includes, along with texts of Cicero's *Philippics* & *Catilina Orations*, Bruni's translation of the oratorical exchange between Aeschines & Demosthenes. E. Franceschini & A. Pertusi "Un'ignota Odissea latina dell'ultimo Trecento," pp. 323-55, discuss a Latin version of the *Odyssey* preserved at Venice (Codex Marcianus latinus XII.23); the work was completed by some friend of Petrarch toward the end of the 14th C. Various persons have been suggested as the translator, including the Vicenzan humanist Antoni Loschi & as the authors of the article suggest, possibly Petrarch's amanuensis, Giovanni Malpighini da Ravenna. Terenzio Sartore 'Gian Cristoforo d'Arzignano, presunto autore vicentino, ed alcuni manoscritti del 'De Vita et moribus philosophorum,'" pp. 305-15, points out that the work in question was really the well-known treatise of Walter Burley, of which the various MSS. in the Biblioteca Marciana are examples. Olindo Pasqualetti "Sul 'Sanueta' di Ippolito Galante," pp. 546-58, provides a fairly extensive summary & analysis of Galante's poem, an "epyllion" in three books with its setting in India, where the author had traveled as a diplomat before settling down to a career as a university professor. Since Galante knew India from the hot valley of the Ganges to the Himalayas, the *Sanueta*, which has been republished at Rome (1957) is an unusually interesting specimen of Neo-Latin poetry. (LVR)

(N72) Carlo Angelieri "A proposito degli studi sul Crinito" La Bibliofilia 62(1960) 50-1.—Angelieri, editor of Pietro Crinito's *De honesta disciplina* (Rome, 1955) acknowledges his error in dating C's birth January 9, 1475. The actual date, according to the Tuscan Archives, was May 22, 1474. (LVR)

(N73) SECOND INTERNATIONAL CONGRESS FOR LIVING LATIN, LYONS, SEPTEMBER 8-10, 1959. Goodwin B. Beach "Conventus Lugdunensis de Lingua Latina Viva" Classical Outlook 37(Feb 60) 51-2, reports (in Latin) on the proceedings of the Congress. The four principal speakers were the Very Reverend Jimenez Delgado, rector of the University of Salamanca; Professor Fohalle, of the University of Liège; Georges Laforest, secretary general of Youths of the Association Guillaume Budé; & Edward Bornemann, professor honorarius of the University of Frankfurt. All urged adding frequent exercise in speaking and writing Latin by scholars (& pupils) "si velimus more Romano loqui." (LVR)

(N74) George R. Price "The Latin Oration in A Game at Chesse" HLQ 23(Aug 60)389-93.—The Latin oration delivered in Midleton's play by the Black Bishop's Pawn (V.i) is based on a reported speech by a Jesuit before Prince Charles of England on the occasion of his visit to Madrid (1623). The oration was made available in a tract published in the same year in London (STC 12357). It was also used by William Prynne in his *Hidden Works of Darkness Brought to Publike Light*, an attempt to prove Archbishop Laud a papist. (LVR)

(N75) Ernest J. Burrus "Cristóbal Cabrera (c. 1515-1598), First American Author: A Check List of his Writings in the Vatican Library" Manuscripta 4(Jul 60)67-89.—Thirty-nine volumes in the Vatican Library (Codices Vaticani latini 1162-1166, 5009-5042) comprise the surviving MS. works of the Spanish Neo-Latin writer Cabrera, who spent about a dozen years of his long & productive scholarly life in Mexico. While in the New World he helped convert the Tarascan Indians of Michoacán, contributed prefatory verses to the first book printed in America, Padro de Logroño's *Manual de cultos* (Mexico, 1540), & wrote a commentary on the Pauline epistles. After returning to Spain, C proceeded to Rome (c. 1559 or later), & spent his many remaining years composing numerous works, most of them in Latin, on Scripture, the liturgy, patristic & mystical authors, the poetry & music of the Church. Of these, few reached publication, but their variety & number mark C

as a noteworthy Neo-Latin author, especially as an original poet & as the author of significant commentaries in verse on such Scriptural books as the *Canticum Canticorum*. The checklist is supplemented by notes on the four published works of C & by a transcript by notes on the four published works of C & by a transcript of a Latin letter written by C in 1540 to his superior, Juan de Zumárraga, Archbishop of Mexico. (LVR)

(N76) *LATIN & NEO-LATIN INFLUENCES ON JOYCE*. John J. Peradotti "A Liturgical Pattern in Ulysses" MLN 75 (Aug 60) 5-16, & J. Mitchell Morse "Burro, Caseous, & Nicholas of Cusa" (ibid., 326-34), demonstrate Joyce's debt for passages in Ulysses to the Holy Week liturgy, especially the *Tenebrae service*, & to Nicholas Cusanus for the wry twists given to the doctrine of learned ignorance in that novel & in *Finnegans Wake*. (LVR)

(N77) Alpinolo Natucci "Giovan Battista Baliani letterato & scienziato genovese del secolo XVII" AIHS 12 (Jul-Sep 59) 266-83.—Baliani (1582-1666) was a patrician Genoese widely admired for his scientific learning & especially for his treatise *De motu naturali gravium solidorum et liquidorum*, which was praised by Galileo. N provides a summary of the contents of B's *Opere Di-versc* (1666) and an analysis of the *De motu*. (LVR)

(N78) Lamberto Donati "Problemi cronologici dell' incunabulistica italiana" La Bibliofila 62 (1960) 44-9.—This article provides helpful information about the dating of early Italian printed books. The chief problem in establishing the year of publication of works that appear between Christmas & Annunciation is, of course, the different systems of dating in the various Italian cities. The Venetian official year, for example, commenced on March 1 while that of the papal curia began on December 25. The result of such differences, as several entries cited from the British Museum Catalogue show, is occasional inversion of the order of publication of various editions of a single work. Another difficulty sometimes arises because of the Venetian dialect from "mazo" for "maggio" (May); the Venetian word also appears in other northern Italian cities. For "mazo" and "marzo" (March) are very similar in form, & in at least one known instance (St. Catherine of Siena, *Dialogo della divina provvidenza*) the words "XVii de mazo" led Hain to date publication of the work in March. Such inconsistencies bring up a nice technical question for the incunabulist: where shall he separate the 1500 sheep from the 1501 goats so that he may confidently say "Ite, maledicti!" to the unfortunate latterly born volumes? (LVR)

(N79) Charles Trinkaus "A Humanist's Image of Humanism: the Inaugural Orations of Bartolomeo della Fonte" SR. 7 (1960) 89-147.—In 6 Latin inaugural orations delivered as professor of poetry & oratory at Florence (1481-3, 1448-8), Della Fonte (1446-1513) provides a representative humanistic viewpoint toward his own profession of the *studia humanitatis*. The orations treat, respectively, of oratory, history, the good arts, poetry, wisdom & satire. Della Fonte defends these studies as the main civilizing forces in society, stresses their practical significance in man's moral & political life, & expresses his concern that humanists are not given their due recognition by the state as are other professional men. His attitude, as exemplified in these orations, lends support to Prof. Kristeller's thesis that Renaissance humanism was essentially professional in nature & concerned itself basically with the teaching of grammar, rhetoric, poetry, history, & moral philosophy. Appended are lists of Della Fonte's works & or located manuscripts & early editions, plus a discussion of his translation of Lucan's *Calumny of Appelles* & the first publication of the text of his *Ragionamento sopra alchuni luoghi de 'Triumphi' del Petrarca*. (LVR)

(N80) "SARBIEWSKI'S Silviludia & THEIR ITALIAN SOURCE," by John Sparrow. OXFORD SLAVONIC PAPERS, 8 (1958), 1-48.—Nearly 50 editions of S's poetry were published in the 17C, including London, 1684, & Cambridge, 1697. It was translated by Hils, 1646, & in part by Henry Vaughan, & was known to Marvell, Lovelace, Norris, Fane, Sherburne, etc. Coleridge said that except for Lucretius & Statius, no Latin poet "equalled Casimir in boldness of conception, opulence of fancy, or beauty of versification." The best ed. of his poetry is MATHIAE CASIMIRI SARBEWSKI . . . POEMATA OMNIA, Star Wies (Poland), 1892, ed. T. Wall, S.J. S's 10 SILVILUDIA, lyrics for the entertainment of Wladyslaw IV of Poland, were not printed till 1795: they are given in full here. They are "novo et metro et stylo"; their measures are accentual, not qualitative; & they are meant to be sung, some chorally, sometimes with dancing; & "they transport us into another world: we have exchanged the landscape of Poussin for the landscape of Watteau. (Thos Warton in the preface to his ed. of MILTON's MINOR POEMS, 1785, while

discussing COWLEY's Latin poems, quotes "Hauserunt avide Chocolatam Flora Venusque," commenting that it is "worthy of the pastoral pencil Watteau," & adding that "Milton's Latin poems may be justly considered legitimate classical compositions, & are never disgraced with such language & such imagery."). Sparrow goes on to show the relationship between SILVILUDIA & Italian pastoral drama, especially its source, LUDOVICUS, a pastoral drama by Mario Bettini, performed in Latin, 1612, & Italian, 1614. It consists principally of a succession of songs & dances; nearly a third of its text was taken by Sarbiewski. (Query by your Editor: Should Milton's ARCADES be explored in relation to this kind of drama? LUDOVICUS was published 1622 & 1624).

Bettini wrote another play called RUBENUS & a miscellany LYCEUM (both described in some detail here), & "was the author of a novel system of versification." Along with S's text of SILVILUDIA, Sparrow gives the equivalent passages from LUDOVICUS. (JMP)

\*\*ENGLISH DEMOCRATIC IDEAS IN THE SEVENTEENTH CENTURY by G. P. Gooch, has been reprinted from the second edition with the notes and appendices by H. J. Laski in Harper Torchbooks / The Academy Library (N.Y.: Harper Bros., 1959, \$1.60, paper). The original edition, 1898, was in many respects a pioneer study, and with Laski's additions it still remains of fundamental value if used in conjunction with the fuller studies by such authors as Fink, Frank, Woodhouse, Sabine, and Haller.

\*\*A HISTORY OF SCIENCE, TECHNOLOGY & PHILOSOPHY IN THE 16TH & 17TH CENTURIES, by A. Wolf, with the cooperation of F. Dannemann & A. Armitage; 2nd ed. prepared by Douglas McKie. 2 vols., \$1.95 each (paper). Harper Torchbooks / The Science Library, N.Y.: Harpers, 1959.—We have used the history in an older edition repeatedly over the last ten years and can warmly recommend it as in many respects the best of its kind: it embraces extraordinary lucidity, conciseness, and a range which extends from the Copernican Revolution, Mathematics, and Chemistry to Medicine, Mining, Psychology, the Social Sciences, and Philosophy. The account of Francis Bacon is especially good. Charles Coulston Gillispie's GENESIS AND GEOLOGY: THE IMPACT OF SCIENTIFIC DISCOVERIES UPON RELIGIOUS BELIEFS IN THE DECADES BEFORE DARWIN, in the same series (\$1.75) centers on the relations of scientific thought, natural theology, and social opinion, 1790-1830, but glances back to Boyle and other 17C thinkers sufficiently to deserve mention here. THE GREAT CHAIN OF BEING: A STUDY IN THE HISTORY OF AN IDEA by Arthur O. Lovejoy, has also been reprinted in paperback by Harpers in their Torchbook Series for \$1.85. Its seminal importance, especially for its account of plenitude, the chain of being, the new cosmography, and sufficient reason, is too well known to need more than this brief notice. Two other highly useful Harper paperbacks, William Haller's RISE OF PURITANISM (\$1.85) & Sir Herbert Grierson's CROSS-CURRENTS IN 17TH CENTURY ENGLISH LITERATURE (\$1.85) have already been noted in these columns.

\*\*THE DIARY OF SAMUEL PEPYS: SELECTIONS, Ed. O. F. Morshead, illustrated by Ernest H. Shepard. Harper Torchbooks / The Academy Library. N.Y. Harpers, 1960, 548pp., 59 illus.; 4 maps of London in the 1660's, \$2.45 (paper):—These are the selections from the Wheatley text which were first published in 1926 as *Everybody's Pepys*. The 18-page introduction betrays that date by stating that money values if multiplied by five arrive at their "present-day value": they should now be multiplied by at least ten. Scholarship and new discoveries about Pepys since 1926 are ignored; but the selection is excellent; the illustrations are charming; the annotations discreet; the index full; and the end-maps of London are particularly useful.

\*\*JOHN DRYDEN IN NEW ZEALAND: AN ACCOUNT OF EARLY EDITIONS OF THE WRITINGS . . . FOUND IN VARIOUS LIBRARIES . . ., BY W. J. CAMERON. Wellington (New Zealand) Library School National Library Service. Library School Bulletin No. 1, 32p (paper); no price stated:—Lists STC and Wing items in the University of Ayckland; reveals that N.Z. libraries hold a fine collection of English poetical miscellanies, some not found elsewhere—Cameron's bibliography of some of them appeared in the Turnbull Library Bulletin XI (1953). Dryden items are surprisingly numerous in N.Z.: Cameron lists 85, adding to the information provided by Case, Macdonald, and Osborne.

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**MISCELLANEOUS 17C ITEMS** (See also preceding column)  
(87) Félix R. Freudmann, *L'Étonnant Gourville (1625-1703)*. Geneva, Switzerland (Droz, 8 rue Verlaine), and Paris (Minard, 73 rue Cardinal Lemoine), 1960, 179 pp.—In the shadows behind the glitter of the great in 17C France there was a zone of bourgeois ministers, magistrates and financiers whose careers throw more light on realities than do the facades of their masters. In this scholarly and well written volume Freudmann rescues one of them from obscurity.

Gourville began as La Rochefoucauld's valet de chambre and, after incredible adventures during the Fronde, became his secretary and confidant. Then Gourville attached himself successively to Condé, Mazarin, and Fouquet; though unscrupulous in other respects, he served each of them faithfully. Embroiled in Fouquet's disgrace, he was condemned to death for peculation but managed to go abroad and even to serve the political interests of the country to which he dared not return. In time the effectiveness of this ambassadorial work brought a pardon and Gourville installed himself at Saint-Maur, where he was socially accepted by the élite: even the king treated him with distinction.

Sainte-Beuve called Gourville a sort of Gil Blas or Figaro of the 17C; but the career of this valet who became a man of the world, an ambassador, and a millionaire was no fiction. He reveals a strange mixture of simplicity and astuteness—and he left behind him remarkable memoirs which were published 65 years ago but are now hard to obtain. Following their plan and quoting extensively, Freudmann relates this rags-to-riches story, augmenting it from a variety of other sources. He reveals a frank, resilient, shrewd, and brilliant 17C tycoon. The result is a valuable addition to our knowledge of the period of Louis XIV.

(88) **THE SPLENDID CENTURY: FRENCH ART: 1600-1715.** Such is the title of an unparalleled exhibit of French paintings being displayed in 1960-61 by the National Gallery in Washington, the Toledo Museum, and the Metropolitan Museum in New York. This first major exhibition of French 17C art ever to be presented in America is an opulent experience. The emphasis of these paintings is primarily on subject, meaning, and emotional effect: a still life is a reminder of the brevity of human existence, or it symbolizes the five senses. Landscapes include significances evocative of fable or story. These painters had ideas in mind: beauty of execution came second.

The exhibition begins with late Mannerists and their rather affected, elongated figures in elaborate scenes. The break with Mannerism is represented strikingly by Valentin, whose *Concert*, though typically Caravaggesque in subject, composition, and lighting, shows a French subtlety, harmony, restraint, and refinement. Claude Vignon displays the violent realism of Caravaggio but involves it with the intensely emotive color and heavily loaded paint of Northern artists. Simon Vouet likewise shows admiration for Caravaggio but moves on to his own elegant, rather aristocratic baroque.

Poussin, Lorrain, other classicists, and the realists further enrich the exhibition, but its thrilling center is undoubtedly the hitherto little known Georges de la Tour, once thought to be a Caravaggist, but now recognized as belonging to a more purely

French tradition: his effects are subtle, his transitions from light to shade infinitely sensitive—not dramatic contrasts. He looks back to the intimate, spiritual Nativities of the fifteenth century and has affinities with medieval sculpture. Yet in his thoughtful simplicity and directness, balance and restraint, refinement and absence of sentimentality he belongs with Poussin.

(89) **FRANCISCO DE ROJAS ZORILLA AND THE TRAGEDY**, by Raymond R. MacCurdy. Albuquerque: University of New Mexico Press (Publications in Language and Literature, No 13), 1958, 174p, \$2 (paper):—Except for a few editions of the comedias, the thirty plays edited by Ramón de Mesonero Romanos, and the *Noticias biográficas y bibliográficas* by Emilio Cotarelo y Mori, little scholarship has previously been devoted to Rojas, "he of the bizarre talents," apart from pertinent but scattered observations made by critics on some of the plays. MacCurdy does not attempt to deal with the 70 or 80 plays associated with Rojas' name or even with the 45 or so which may be safely accepted as his, but confines himself to the tragedies (omitting the martyr plays), in an extended essay which renders some account of all sixteen of them.

After a sketch of Rojas' life and a survey of Spanish tragedy before him, the author classifies Rojas' tragedies into six divisions: those devoted to honor; to history and mythology involving the theme of the inconstancy of fortune; to the Cain and Abel theme; to revenge; and to retribution. *Pereiles y Segismunda* stands alone as being tragical only in the fact that its protagonists die. Efficient and illuminating treatment is given to theme and story, characters, technique and art, conception and fulfillment; then come the conclusion, notes, and bibliography. The book is so economically and precisely written and is so rich in perceptive criticism that it may rank as a model of its kind.

The other significances of this work may be partially summarized in MacCurdy's own words. Having noted that most of the issues with which Rojas deals (honor, revenge, father-son conflicts, lust, heedless love) are not new to him, MacCurdy notes: "It is the way he treats them and resolves them—or leaves them unresolved—that is new. Rojas viewed these issues, not so much in social or religious terms, but as they brought suffering and tragedy to individual lives. He saw them, not as obstacles to be overcome in order to attain social or spiritual vindication, but as insoluble impediments to human happiness. There is in Rojas' tragedies—with rare exceptions—no solution through submission to higher authority than oneself. There is no escape. Rojas stripped away much of the conventionality characteristic of his age and left the tragedy naked for all to see. That is his greatest contribution to Spanish tragedy." "Heir to both the Cuevian and Lopean schools, Rojas seized upon the Senecanism of Cueva but fashioned his tragedies with the technical refinements and dramaturgical sophistication of Lope and Calderón."

This monograph is complete in itself, specific in its range. MacCurdy intends to follow it with further studies of Rojas. They will be welcome not only because Rojas is a near-great dramatist important in his own right and important historically in Spanish drama, but also because he is highly significant for comparative literature.

